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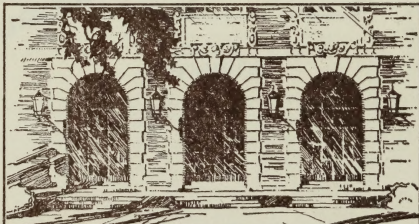
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THE
IDYLLS OF THEOCRITUS

EDITED

WITH INTRODUCTION AND NOTES

BY

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PREFACE



A FEW words may be said in explanation of the design of this edition.

I have tried to bring together in the Introduction the result of recent investigation into the literary history of the Alexandrian writers, so far as concerns Theocritus. An enormous amount of labour has been bestowed on this question in recent years, but chiefly in foreign magazines and monographs, and the results have never yet been introduced into an edition of Theocritus, although they are very necessary to a right understanding of his works and his position in Greek poetry¹.

In the text I have followed no one previous edition; but, while adhering to the best MSS. where possible—in some places rejecting generally received emendations—have accepted conjectures without regard to their previous recognition. Theocritus has always been a happy guessing-ground for ingenious critics, and there is no lack of suggestions; but in spite of this I have in some places been forced to introduce new readings². The text is presented com-

¹ A valuable *résumé* is given by M. Legrand, *Étude sur Théocrite* (Paris, 1898), though in an inconvenient form. My obligations to his work would be greater had it appeared two years earlier.

² Denoted by 'text. Ch.' at bottom of page. To save space I have generally omitted mention of smaller corrections—spelling or dialect. The great majority of these are due to H. L. Ahrens.

plete, save for the expurgation of a few lines in *Idyll v* and in the spurious twenty-seventh poem.

The notes must of necessity be somewhat full in an author like Theocritus, who lies beyond the usual track of reading, and whose Greek, naturally difficult, is rendered harder by his position at the beginning of a new epoch when the strictness of the classical idiom and vocabulary is breaking down. In such a case it is easy to be dogmatic; but dogmatism will not convince. It has therefore been necessary to deal at considerable length with grammatical as well as with textual difficulties. For the same reason the index has been arranged to afford a general synopsis of Theocritean usage and style.

My heartiest thanks are due to Mr. A. E. Measures, of King Edward's School, Birmingham, for his kindness in undertaking, at short notice, the task of seeing this work through the press during my absence from England. The conditions under which this task is undertaken add to its difficulties, and responsibility for errors and omissions rests with me alone.

LONDON,

February, 1900.

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INTRODUCTION



A. Life of Theocritus.

A. FOR the life of Theocritus we have very little direct external evidence. There is (1) a short notice in Suidas, Θεόκριτος, υἱὸς Πραξαγόρου καὶ Φιλίνης (οἱ δὲ Σιμίχου) Συρακούσιος· οἱ δὲ φασὶ Κῶν· μετώκησε δὲ εἰς Συρακούσας.

(2) An anonymous life, prefixed to the *idylls* in a large number of MSS.

Θεόκριτος, ὁ τῶν βουκολικῶν ποιητής, Συρακούσιος ἦν τὸ γένος, πατρὸς Σιμιχίδου (Σιμίχου Ahrens) ὡς αὐτὸς φησι·

Σιμιχίδα, πᾶ δὴ τὸ μεσαμέριον πόδας ἔλκει; (vii. 21),

ἔνιοι δὲ τὸ Σιμιχίδας ἐπώνυμον εἶναι λέγουσι· δοκεῖ γὰρ σιμὸς εἶναι τὴν πρόσοψιν, πατέρα δ' ἐσχηκέναι Πραξαγόραν καὶ μήτερα Φιλίαν¹. ἀκουστῆς δὲ γέγονε Φιλητᾶ καὶ Ἀσκληπιάδου ὧν μνημονεύει· ἤκμασε δὲ κατὰ τὸν Πτολεμαῖον τὸν ἐπικληθέντα Λαγῶν (Δάγον k. marg.), περὶ δὲ τὴν τῶν βουκολικῶν ποίησιν εὐφυὲς γενόμενος πολλῆς δόξης ἐπέτυχε· κατὰ γοῦν τινὰς Μόσχος καλούμενος Θεόκριτος ὠνομάσθη (so k., other MSS. add) ἰστέον δὲ ὅτι ὁ Θεόκριτος ἐγένετο ἰσόχρονος τοῦ τε Ἀράτου καὶ τοῦ Καλλιμάχου καὶ τοῦ Νικάνδρου· ἐγένετο δὲ ἐπὶ τῶν χρόνων Πτολεμαίου τοῦ Φιλαδέλφου, κ.τ.λ.

(3) Argument, *Id.* iv: ὁ Θεόκριτος ὥσπερ ἐδείξαμεν κατὰ τὴν ῥκδ' Ὀλυμπιάδα ἤκμαζεν (=Ol. 124=B.C. 284-280).

(4) Arg., *Id.* vii: ἐπιδημήσας γὰρ τῇ νήσῳ (Cos) ὁ Θεόκριτος, ὅτε εἰς Ἀλεξάνδρειαν πρὸς Πτολεμαῖον ἀπῆι, φίλος κατέστη Φρασιδάμφ καὶ Ἀντιγένει.

(5) Arg., *Id.* xi: προσδιαλέγεται ὁ Θεόκριτος ἱατρῷ Νικίᾳ Μιλησίῳ τὸ γένος, ὃς συμφοιτητὴς γέγονεν Ἐρασιστράτου ἱατροῦ ὄντος καὶ αὐτοῦ.

¹ Cf. Argument, *Id.* iii.

(6) Arg., *Id.* xvi: τοῦτο τὸ εἰδύλλιον γέγραπται εἰς Ἱέρωνα τὸν Ἱεροκλέους τὸν ἔσχατον Σικελίας τύραννον. κατέσχε δὲ τὴν ἀρχὴν στρατηγὸς ἀποδειχθεὶς ὑπὸ τῶν πολιτῶν καὶ φθείρας τὰς δυνάμεις ὥστε τύραννον αὐτὸν ἀναγορευθῆναι. μηδὲν οὖν εἰληφὼς παρὰ τοῦ Ἱέρωνος ὁ Θεόκριτος διὰ τοῦτο Χάριτας τὸ εἰδύλλιον τοῦτο ἐπέγραψε.

(7) Arg., *Id.* xvii: ἀμαρτάνει ὁ Μούνατος εἰς τοὺς χρόνους ἀναβιβάζων τοῦ Θεοκρίτου τὸν Φιλοπάτορα (Ptol. iv) οὐ συνιδὼν τοσούτου χρόνου διάστημα μαχόμενον.

(8) Scholiast. vii. 21: Σιμιχίδα· οἱ μὲν αὐτὸν φασὶ Θεόκριτον· καθὼ Σιμιχίδου (Σιμίχου schol. Gen.) ἦν υἱός, ἢ καθὼ σιμὸς ἦν (cf. Schol. iii. 8) οἱ δὲ ἕτερόν τινα τῶν σὺν αὐτῷ καὶ οὐ Θεόκριτον διὰ τὸ “Σιμιχίδα μὲν” Ἐρωτες ἐπέπτарον” (vii. 96) φασὶ δὲ τὸν τοιοῦτον ἀπὸ πατρίου (so Vulgo, see *infra*, p. 24) κληθῆναι, ἀπὸ Σιμιχίδου τοῦ Περικλέους τῶν Ὀρχομενίων, οἵτινες πολιτείας παρὰ Κῶϊος τετυχῆκασιν.

(9) Schol. vii. 40: Ἀσκληπιάδην φησὶ τὸν ἐπιγραμματογράφον· ὥσπερ γὰρ Σιμιχίδαν ἑαυτὸν καλεῖ ὁ Θεόκριτος πατρωνμικῶς ὡς υἱὸν Σιμιχίδα, οὕτως καὶ νῦν Σικελίδαν ὀνομάζει τὸν Ἀ. τὸν Σάμιον ὡς υἱὸν Σικελίδα οὗ δοκεῖ ἀκουστῆς γεγονέναι.

(10) Choeroboscus: Φιλίτας ὁ διδάσκαλος Θεοκρίτου.

(11) The epigram (not by Theocritus)—

Ἄλλος ὁ Χίος· ἐγὼ δὲ Θεόκριτος ὃς τάδ’ ἔγραψα
εἰς ἀπὸ τῶν πολλῶν εἰμὶ Συρακοσίων·
υἱὸς Πραξαγόραο, περικλειτῆς τε Φιλίνης.

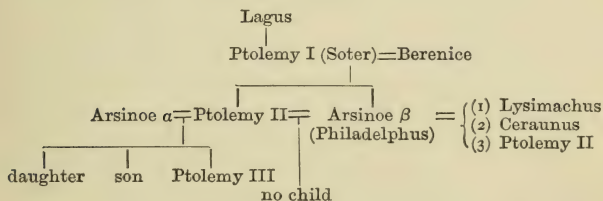
These notices are obviously to a large extent merely inferences from the poet's own works, and are not consistent.

B. We have the evidence of the poems, especially vii, ix, xv, xvi, xvii, xxviii, and such events of political or literary history as can be brought into relation with Theocritus. By these we can date exactly xvii and xvi. The first-named is a panegyric of Ptolemy II, king of Egypt; the second is in part a eulogy of Hiero the Syracusan, known in history as the faithful ally of Rome in the First Punic War.

The Ptolemy of *Id.* xvii was the son of Ptolemy I (Soter) and Berenice; grandson of Lagos; was born 308 B. C. in Cos, was pupil of the poet and critic Philetas, and began to reign 285 B. C. on the abdication of his father. He married

(1) Arsinoe, daughter of Lysimachus of Thrace, by whom he had a son, afterwards Ptolemy III (Philadelphus). Finding his wife plotting against him¹ he banished her with her children to Coptos in the Thebaid, and married (2), according to Egyptian custom, his full sister Arsinoe (previously married to Lysimachus of Thrace: not however mother of Arsinoe *a*). This marriage proving childless he reckoned as full heirs² the children of his first wife and counted them as children of Arsinoe *β*.

Thus we get as table of descent:—



a genealogy to rival that of Oedipus.

If therefore we can get dates for these events of Ptolemy's history, we shall get limits within which to date *Id.* xvii and xv, which are written after the marriage of Ptolemy and Arsinoe *β*; during lifetime of Arsinoe *β* after deification of Berenice. Now the marriage is proved earlier than 273 B.C. by a dated inscription—the so-called Stelè of Peithom, and later than 278 by the same³. More important still is the Mendè-stelè, which proves that Arsinoe *β* died in 271–270⁴. We get therefore clear limits *ante quem* and *post quem* for these two poems.

The upward limit may be at once reduced to 274 if we

¹ Schol. Theocr. xvii. 128. See Mahaffy, *Empire of the Ptolemies*, p. 36 sqq. and 122.

² Mahaffy, p. 137. Thus in *C. I. G.*, Ptolemy III speaks of himself as son of Ptolemy and Arsinoe *β*: *νῖδς βασιλέως Πτολεμαίου καὶ βασιλίσσης Ἀρσινόης θεῶν ἀδελφῶν*.

³ Mahaffy, p. 138.

⁴ See H. v. Prott, *Rheinisches Museum*, 53 (1898), p. 460. This important discovery completely routs the majority of previous theories.

accept the apparently overwhelming proof that *Id.* xvi was written not earlier than 275 nor later than 274, and preceded xvii (see below).

Another group of facts to be taken into consideration are those relating to the cult established in Egypt to the *θεοὶ Σωτῆρες* (i. e. Ptolemy I and his queen Berenice).

Theocritus in xvii. 123 clearly speaks of this double cult as already established and as already celebrated in several annually recurring festivals, *ματρὶ φίλα καὶ πατρὶ θυώδεις εἶσατο ναούς*. . . . πολλὰ δὲ πιανθέντα βοῶν ὃ γε μηρία καίει μῆσι περιπλομένοισιν ἐρευθομένων ἐπὶ βωμῶν, αὐτός τ' ἰφθίμα τ' ἄλοχος (cf. xv. 47, 107).

The establishment of this cult was gradual. Alexander was paid divine honours from early Ptolemaic times, probably as the divine *κτίστης* of the New Egypt. Ptolemy I (Lagides) was deified by his son, but probably not before 283 (Theocr., xv. 47 ἐξ ᾧ ἐν ἀθανάτοις ὁ τεκόν), and this cult was at some date associated with that of Heracles (Theocr. xvii. 20) and Alexander¹. On her death Berenice was associated in the cult of Ptolemy I (Soter), and thus we get the *θεοὶ σωτῆρες*. Now in an inscription of 280 we have recorded the institution of a festival by Ptolemy II to the honour of *Πτολεμαίῳ σωτῆρι*, Berenice not being included, nor Arsinoe mentioned. The festival was celebrated every four years, following the dates of the Olympic games. On its recurrence 275–274 B. C., there is included in it the cult which had been established 'to the parents of the King and Queen,' i. e. to Ptolemy Soter and Berenice, parents of Ptolemy II and Arsinoe β (Philadelphus). Therefore the marriage is before 275, and the cult of Berenice was established 279–275 (see H. von Prott, *l. c.*).

Theocritus is therefore in Alexandria before 271; fulfilling the part of a court poet, however distasteful the manners of that court must have been to him. The literary influences of the time will be dealt with below. The date of his

¹ Possibly before 275, see Theocr. xvii. 18, but there is no documentary proof of a combined cult of the *Σωτῆρες* and Alexander before 225 B. C. See on this and on the following points, Kaerst, *Rh. Mus.*, N. S., 52 (1897); cf. von Prott, *l. c.*

coming to Alexandria is fixed more exactly by *Id.* xvi. This is an outcry against the meanness of the time, but ends with a eulogy of Hiero on whom the hopes of Sicily were fixed. It is in every way a finer poem than xvii; and shows a freedom and spirit absent in the ordered court poem. Of importance here is the difference of circumstance between the two.

In xvii, the time is one of contentment with the rule and bounty of a royal house (xvii. 11, cf xiv. 61), which gives freely of its wealth to the gods (xvii. 108), to subject princes (110), to cities and 'companions' (111), and forgets not the guilds of Dionysos or the poets (115).

In xvi, the cry goes out against the *βαναυσία* of the age. Money-making is the only care; old hospitality, benefactions, desire for the glory of song, are all dead, wealth and culture are severed, the poet is scorned, and all his approaches are rejected. On internal evidence the conclusion is inevitable that xvi precedes xvii in time, and belongs to a period when Theocritus had not yet found, what every poet in that age had to find, a patron¹:—

Δίξῃμαι δ' ὅτινι θνατῶν κεχαρισμένος ἔνθω
σὺν Μοῖσαις. (xvi. 68.)

So too, unless we wish to build fantastic theories on the lines 106–107, we must interpret them to mean, 'I will bide here (in my home) if I can find no one who will turn his ear: but if one calls me I will go boldly with my Muse' (see further note on xvi. 5).

The external evidence likewise favours the view that xvi precedes xvii.

According to the traditional dating, Hiero was made *στρατηγός* of Syracuse in 275 B. C., after the departure of Pyrrhos from Sicily; was given the title of king in 270 B. C. as a consequence of his victory over the Mamertines at the river Longanus, and reigned fifty-four years². The years

¹ Cf. Rannow, *Studia Theocritea*, 1886; and Vahlen, *Sitzungsberichte der K. Pr. Akad. Berlin*, 1884.

² This chronology has been attacked by Gercke (*Rhein. Mus.*, 42), and Beloch (*N. Jahrb.*, 1885, p. 366). See below; cf. Legrand, *Étude sur Théocrite*, pp. 29–35.

immediately preceding had been troublous for Sicily. In 278 B.C., Pyrrhos had left the island, and the dominion which he had there established fell to ruin. Syracuse was left enfeebled and with no competent ruler. Carthage again overran the land and made her authority supreme in all the western part. It was at this juncture that the *στρατηγία* of Hiero raised high the hopes of the Greek settlers; and the day was looked for when in deeds as well as in name the great Sicilian ruler of the fifth century should be recalled. It is then to the first years of Hiero's office that xvi is to be assigned. For note that the tone is prophetic; *ἔσσεται οὗτος ἀνὴρ* (73; cf. 80). There is no mention of results already achieved. The land is waste, spoiled by the wars of Pyrrhos and Carthage:—

*ἄσπεά τε προτέροισι πάλιν ναίειτο πολίταις
δυσμενέων ὅσα χεῖρες ἔλωβήσαντο κατάκρας.*

The war that is threatening is a war with Carthage (76, 85). But Hiero was only twice in conflict with the Punic state, after the retreat of Pyrrhos and in the First Punic War. All this points conclusively to 275 B.C. for the date of the poem¹. For granting for the sake of argument a later date—subsequent to Hiero's assumption of royal title, we are confronted at once by the difficulties that there is no mention of the Longanus victory, that Hiero is not addressed as king, that the whole strain is one of expectation, with no mention of achieved result, and by the impossibility of reconciling a residence of Theocritus in Sicily in such circumstances as *Id.* xvi describes with the data of *Id.* xvii and others.

We take then B.C. 275 for the date, Sicily for the place of xvi, not a later year such as B.C. 273–2, since the domination of Syracuse or Carthage is still obviously in the balance, and Hiero has but just arisen. To this new risen star Theocritus and the Syracusans looked as the forerunner of a new day of splendour for Sicily, of deliverance from her enemies, a renaissance of the finer arts, a resuscitation of the times of Hiero I, when Carthage was broken on sea and land, and the poetry of Aeschylus, Simonides, Bac-

¹ Cf. Helm, *N. Jahrbücher*, 1897; Legrand, *l. c.*

chylides, Pindar found a congenial home in the western island.

In passing, two theories may be noticed which attempt to assign a later date to xvi.

1. That of Beloch (*N. Jahrbücher*, 1885, p. 366): according to which the poem is to be dated B.C. 263-2, when Hiero was the ally of the Mamertines: hence a diplomatic silence concerning the Longanus. Beloch explains the then surprising absence of mention of Rome by the ingenious assumption that in the eyes of the Sicilian poet Rome was relegated to the inferior place and passed over, as we in dealing with the Punic war from the Roman standpoint are apt to forget the importance of Hiero. But when in support of his view he argues that Syracuse was only once engaged in hostilities with Carthage, he claims too much. The departure of Pyrrhos had left Sicily free to the rivalry of the two states, and war was threatened if not waged. It is to these 'wars and rumours of wars' that I refer Theocr. xvi. 76.

2. Gercke (*Alexandrinische Studien*, *Rhein. Mus.* 1887) dates the poem 'soon after the nomination of the Strategoi, when the Punic war was impending' (*circa* 268), taking the view, which has no sound evidence to support it, that Hiero's reign has been misdated. This means of course an inversion of the dates of xvii and xvi, in face of the internal evidence dealt with above; but Gercke takes a wholly novel view of the meaning of xvi. He regards the poem as a farewell to the Ptolemies, written in the East (Alexandria?), and as a petition for favour preparatory to a return to Sicily. The reason for this return is that Theocritus grew discontented with the Egyptian court, and even quarrelled openly with his patrons, for Gercke sees in the eulogium of Ptolemy¹ half-heartedness, and even an open attack in the words *τριγάμοιο γυναικός* (xii. 5).

This rearrangement of the chronology of Hiero has found little favour, and in reality has nothing to support it except the fact that with the traditional date of 275 B.C. we have a blank of some years unfilled with *known* events².

¹ Cf. xvii. 115; xiv. 62; xvi. 19.

² See Kuiper (*Mnemosyne*, 17); Legrand, *Étude*, p. 33.

The theory of a rupture between Theocritus and the Alexandrian court is probable, but does not necessitate this conclusion (*vide infra*, p. 35).

We get the two dates—275–4 B.C. Theocritus in Sicily, looking for patronage but in vain, yet confident in the power of his Muse; not therefore unversed in poetry: 273 *circ.* Theocritus in Alexandria at the court of Ptolemy II.

Next to be considered are the assertions of the *Vita Theocr.* &c. concerning his birthplace, his residence in Cos, his relations to Philetas, and the date of his *floruit*. All the evidence of the poems is for regarding Theocritus as a Syracusan. xi. 7 ὁ Κύκλωψ ὁ παρ' ἀμῖν. xvi. *passim*. xxviii. 16 a spindle of Sicilian workmanship is spoken of as ἀμμετέρας ἔσσαν ἀπὸ χθόνος¹. i. 65 Θύρσις ὃδ' ὧξ Αἴτνας (but the identification Thyrsis=Theocritus is in the highest degree problematical). So among ancient writers the epigram (not by Theocritus) ἄλλος ὁ Χῖος, Athenaeus 284 a, and Theocr. ix (to be dealt with later).

Contrary external evidence is given only by Suidas' οἱ δὲ φασὶ Κῶρον (*vide supra*, p. 1, note 1), but this view has been revived in modern times and deserves examination. It rests principally on *Id.* vii, the scene of which is laid in Cos, and on the scholium in vii. 21 (see p. 2, note 8) (Σιμιχίδου τοῦ Περικλέους τῶν Ὀρχομενίων οἵτινες πολιτείας παρὰ Κῶοις τετυχήκασιν, taken in connexion with xvi. 104,—

ᾧ Ἐτεόκλειοι θυγάτρεις θεαί, ᾧ Μινύειον

Ὀρχομενὸν φιλέοισαι ἀπεχθόμενόν ποτε Θήβαις.

The words of the scholium have been so often misread that a careful examination of them should be made. They set forward in reality two things: (1) that by Simichidas *Theocritus* is meant as the son of Simichus; (2) that not Theocritus but *another* ἕτερόν τινα τῶν σὺν αὐτῷ is intended. It is to this hypothetical A. N. Other that the following words apply (φασὶ τὸν τοιοῦτον ἀπὸ πατρίου κληθῆναι ἀπὸ Σιμιχίδου τοῦ Περικλέους κ.τ.λ.). Now πατρίου here is obviously corrupt. Hauler (*de Theocr. vita*, 1855) changed it to

¹ A synopsis of the evidence is given by Susemihl, *Alex. Litt.-Geschichte*, p. 196.

πατρωῦ (step-father) and explained, 'Theocritus' father (Praxagoras) being dead, his mother married Simichus of Cos, one of the exiles from Orchomenus.' This emendation has been widely accepted, and on it is built the foundation-stone of the Coan theory. But when we see that the words refer to the ἑτερόν τινα, not to Theocritus, our foundation proves a quicksand. Even granting for the sake of argument that the scholium as we have it is confused out of two separate scholia (so Ahrens, ii. p. 516) and the words do refer to the poet, we do not get a Coan birth for Theocritus, but only Coan relations-in-law. Further, the emendation of πατρίον is uncertain. Equally near are πατρὸς θεοῦ (Meineke), πατριώτου (Hiller), πατρίον ξένου (ed.). Hiller's explanation (with πατριώτου) is clear and satisfactory: 'The "οἱ δὲ" understood under Simichidas not Theocritus, but another, in whose name Theocritus speaks. This Simichidas was a native of Cos, son of Pericles of Orchomenos¹.' We have therefore in the scholium not a jot of evidence that Theocritus was a Coan or even that he had relations in the island². The concluding lines of xvi have been strangely read as evidence that the poem was written in Orchomenus. The reference to Orchomenus is however merely literary, led up to by the idea of the Pindaric goddesses, the Χάριτες (*vide note ad loc.*).

Grant then *if* you will that the name Simichus (or Simichidas) was found in Coan records (?by Nicanor of Cos)—grant that the genealogy should be referred to Theocritus, there results a guess that Theocritus took the name Simichidas from an Orchomenian resident in Cos who may or may not have been a relation or a ξένος according as we amend a corrupt scholium! Theocritus was then, and shall remain, by birth a native of Sicily, son of Praxagoras and Philina³.

¹ Hiller in Bursian's *Jahresbericht*, 1883. Note that this does not make the scholium true; it only explains the notice as it stands, but it destroys the argument of Coan genealogy.

² See Hicks and Paton, *Inscriptions of Cos*, Appendix i, by whom this theory is bolstered up by many dogmatic assertions.

³ It is no more than coincidence that there was a famous doctor named Praxagoras at the court of Ptolemy I. It is

Was he in the Eastern Greek world before his transference to Alexandria in 274? The answer must depend principally on such relations as can be discovered between Theocritus and his contemporaries. The argument, that is, will be based on synchronisms. For though three, at least, of the poems were written in Cos (ii, vii, xiv, possibly i), we must remember that Cos was a favourite resort of literary men from the noise and bustle of Alexandria¹, and that these poems might be assigned, other evidence failing, to the time of Theocritus' residence in the island subsequent to 275². (This is demonstrable from ii or xiv.)

The anonymous *Vita Theocriti*, and Choeroboscus state that Theocritus was a pupil of Philetas, a famous critic and elegiac poet (Propertius, iii. 1, 11; iv. 6: Statius, *Silv.* i. 2, 253). If this is true the question is answered at once. Philetas, son of Telephus of Cos, was tutor of Ptolemy II when crown prince³ (*circ.* 295-292), and of Zenodotus and Hermesianax; and was the head of a school of criticism and poetry in the island. His death cannot be placed later than 283⁴. Unfortunately the statement that he was tutor of Theocritus seems to be merely an inference from *Id.* vii. 40 (cf. the similar statement relative to Asclepiades in Schol. vii. 40⁵, *supra*, p. 3), and requires confirmation. This confirmation is however not altogether lacking. There are even among our scanty remains of Philetas distinct

baseless conjecture to identify this man with Theocritus' father (Fritzsche), or even to suppose relationship (Renier). In the former case the presence of Theocritus in Sicily in B. C. 275 would be inexplicable.

¹ Mahaffy, p. 54. Cf. Herondas, i and ii, the first being later than 267.

² So Wilamowitz-Moellendorff, Legrand, Fritzsche, and others.

³ Susemihl, ch. 10, note 8.

⁴ Susemihl, p. 174; Conat, *La Poésie Alexandrine*, p. 69 seqq.

⁵ Another *hypothesis* is apparently set forth in Arg. *Id.* vii: ἐπιδημήσας ὁ Θ. τῇ νήσῳ ὅτε εἰς Ἀλεξάνδρειαν πρὸς Πτολεμαῖον ἀπῆει, &c. The writer would seem not to know of the supposed education under Philetas.

traces of a 'bucolic' poetry, and striking parallels with Theocritus: e. g.

- (1) Γηρύσαιτο δὲ νεβρὸς ἀπὸ ψυχὴν ὀλέσασα
ὀξείης κάκτου τύμμα φυλαξαμένη.

(Cf. Theocr., *Id.* x. 4.)

- (2) Λευγαλέος δὲ χιτῶν πεπινωμένος, ἀμφὶ δ' ἀραιὴν
ἰξὺν εἰλεῖται ἄμμα μελαγκράνιον.

(Cf. vii. 17, and for ἀραιὸς applied to appearance xii. 24.)

- (3) Κύπρις ἐλοῖσα
μῆλα Διωνούσου δῶκεν ἀπὸ κροτάφων.

(Cf. ii. 120.)

Hermesianax the pupil of Philetas was distinctly a pastoral poet (see Susemihl, pp. 185 *sqq.*), writing of Menalcas, Daphnis, and Polyphemos, and the memorial verses of the same poet are noteworthy:—

Οἶσθα δὲ καὶ τὸν ἀοιδὸν ὃν Εὐρυπύλου πολιῆται
Κῶοι χάλκειον θῆκαν ὑπὸ πλατάνῳ
Βίττιδα μολπάζοντα θοήν, περὶ πάντα Φιλητᾶν
ῥήματα καὶ πᾶσαν ῥυόμενον λαλίην.

(Athenaeus, 597 A.)

The resemblance to the shepherds of Theocritus (*Id.* iii, vii) is unmistakable¹. Conat writes, 'Le souvenir de certaines superstitions répandues à la campagne; un vers où le poète représente sans doute lui-même² pareil à un chevrier de Théocrite, assis à l'ombre d'un grand platane, et comme le prouve un passage d'Hermésianax chantant sa Bittis, tout cela prouve que les élégies de Philétas avaient un caractère bucolique, quelque chose de populaire et de familier, l'amour pour l'objet et la nature pour cadre.'

It is singular that Longus (Daphnis and Chloe) gives the name of Philetas to an aged shepherd, 'Le choix de ce nom n'est sans doute pas fortuit. Il rappelle probablement que

¹ *La Poésie Alex.*, p. 77; cf. Legrand, p. 154.

² Θρήσασθαι πλατάνῳ λασίῃ ὕπο.

c'est au coryphée du cénacle de Cos que remonte la vogue des bergeries, l'initiative de *la mascarade bucolique*¹.'

Philetas may then be regarded as the first, or one of the first, of that school of pastoral of which Theocritus' Seventh Idyll is the greatest ancient example; the type happily denoted by the words the 'bucolic masquerade,' in which we have not a sketch of country men and manners, but a refined imitation thereof in pseudo-shepherds and pseudo-neatherds.

But Philetas was also the author of a critical work, called "Ατακτα. Among the 'glosses' preserved from this it is significant that no small number are words taken from country life, and occurring in Theocritus—δράγματα (vii. 157), ἀμφωτις=ξύλινον ποτήριον (cf. i. 27 sqq.).

The strongest argument is, however, to be drawn from *Id.* vii. Philetas was the founder of the 'pastoral masquerade'; in vii. 40 Theocritus proclaims himself the rival, though not yet the equal, of Philetas; and in such words as would seem to indicate that Philetas was alive; and *Id.* vii is the only one among the idylls in which we have for certain, not the true bucolic, but the masquerade. That it is written under the direct influence of Philetas is unmistakable. Still is this influence the spoken or only the written word?

In *Id.* vii Theocritus relates how he, with Eucritus and Amyntas, went from the town of Cos to the 'harvest-home' of Phrasydamus and Antigenes in the deme of Haleis². Not half their journey done, they meet one 'Lycidas,' *masquerading as a goatherd* (αἰπόλῳ ἔξοχ' ἐφ'κει), 'the best of singers among the herdsmen and the reapers,' whom, after banter, Simichidas (Theocritus) challenges to a singing-match: 'For I too am a singer of no mean repute though not yet can I rival Sicelidas (Asclepiades) or Philetas³.' Lycidas

¹ Legrand, *Étude*, p. 155, to whom I am indebted for this last detail of the argument.

² For the proof that the scene of vii is in Cos, see preface to idyll.

³ The rivalry here expressed suits better if Philetas was still living.

begins—a song of bon voyage to Ageanax sailing to Mytilene, ‘to whom, when he safely sails, I will drink in country luxury, while beside me sings Tityrus of Daphnis and Comatas, and two shepherds pipe near by, one of Acharnae, one from Aetolia.’ Simichidas sings in answer, ‘Simichidas loves Myrto as the goats love the spring; but his friend Aratus loves a lad, and Aristis knows thereof. Philinus it is, and he shall be made to love. And yet, Aratus, he is an over-ripe pear, and not worth our nightly vigils. Better content ourselves in peace and leave this watching to another’: and so Lycidas turns away in his own path to Pyxa, while Simichidas with his friends go on to their picnic beside the altar of Demeter, and make them happy in simple luxury.

We have here clearly a description of a day actually spent by the poet with his friends, while they were still young and full of enjoyments, linked in common pursuits and poetic rivalry in Cos, amusing themselves by exercises in pastoral poetry. Three of the names are important; Aratus (the *Ξέρος* of Simichidas), Lycidas, and Tityrus. The two last are like Simichidas pseudonyms¹, and conceal to all appearance those of Leonidas of Tarentum and Alexander of Aetolia. The two nameless shepherds of vii. 71 will equally denote fellow students, or fellow poets: *Idylls* xi and xiii² are dedicated to Nicias, the physician of Miletus, as xxviii accompanies a present to his wife, and that Nicias was known to Theocritus when vii was written is clear from the Mythology of Miletus in v. 115, and from the fact that in xi, xiii, it is necessary to regard Nicias as still young, equal in age with Theocritus (see *infra*).

We have then to synchronize Theocritus, Leonidas, Asclepiades, Alexander, Nicias, and also find place for the Aratus of vii. 98 (this is *not* the author of the *Phenomena*), and not only to synchronize, but to explain *their simultaneous presence in Cos and union in a poetic circle*. We may add to these Hermesianax, whose work was pastoral, though he is not mentioned in Theocritus. On the second point no other

¹ For the grounds for these identifications, see below, pp. 15, 16.

² To which Nicias answered in a poem of which the first line is preserved, *vide* xi, preface.

answer can well be found than Susemihl's¹: that nothing could have brought together in Cos, from all parts of the Greek world, the young members of the 'poet's circle' of whom we read in *Id.* vii, except the intention of pursuing literary studies there under the guidance of the famous teacher Philetas.

If it was Philetas that brought them together, then Theocritus was in Cos before 283 B. C.

That this was so is further supported by chronological data. Nicias was a fellow pupil of Erasistratus pupil of Metrodorus². But Metrodorus was dead before 284 B. C. Therefore Nicias must have gone through his medical course, whether in Cos or Samos, before 284 B. C.: and we can put his birth *circa* 310 B. C. In the hypothetical Coan days he would be *circa* twenty-five, an age which suits the manner in which he is addressed in xi, xiii. Afterwards Nicias married and settled down in practice at Miletus³. On this score alone Theocritus must have been eastward before 280 B. C.

Alexander of Aetolia (Tityrus) was librarian at Alexandria in 283 B. C.⁴ The period of his Coan residence must fall before that date. Leonidas was in Cos after 283 B. C.⁵, but probably not earlier than 290 B. C.

We have, therefore, accumulative evidence that the *scene* of vii is to be found in Cos before 275 B. C.⁶; presumably between 290-285 B. C.

And arguing from the fact that Theocritus is in *Id.* vii obviously young, but in xi and xiii addresses Nicias as an equal in age and experience, we may set the date of the poet's birth 310-308 B. C., and we get 290 B. C. following for likely date for his pupilage under Philetas.

¹ In *Philologus*, 57 (1898).

² R. Helm, *Hermes*, 29; Susemihl, *Philologus*, 57; cf. Argum., *Id.* xi.

³ The Schol. on xi says he was *συμφοιτητής* (condiscipulus) of Erasistratus. Only *θέσιν διαφυλάσσων* can one make this mean 'pupil of Erasistratus.'

⁴ Susemihl, *N. Jahrbücher*, 1896, pp. 383 *sqq.*

⁵ *Infra*, p. 19.

⁶ Cf. Helm, *N. Jahrbücher*, 1897, pp. 389 *sqq.*

The statement of the writer of the Argument to *Id.* iv is thus strikingly confirmed. The 124th Olympiad includes just the years following Theocritus' university course in Cos: and is the time when he had made his mark as a writer of pastorals. We get then as chronology (provisional hypothesis):—

Birth, 310 B. C.

In Cos, as pupil of Philetas, and member of literary circle, 290–285 B. C.

'*Floruit*' as pastoral poet, 284–280 B. C.

Return to Sicily, 280 B. C. ?

Composition of xvi, 275 B. C.

In Alexandria, composition of xv, xvii, 274–271 B. C.

This little list of facts may seem a meagre result for a long investigation, but we do not, in writing the biography of a literary man, want mere chronology: we want to see in what relation he stands to his contemporaries, what influences he received or imparted, and hence to interpret his poems by reference to political or literary relations.

The chronological data obtained above are sufficient to guide us roughly.

Theocritus' life falls into four divisions: (1) The Coan; (2) the Sicilian; (3) the Alexandrian, with a second Coan residence; (4) after 270 B. C.

(1) The Coan period, 290–280 B. C. (*circa*).—The proof of the identification of the pseudo-shepherds and others mentioned in *Id.* vii has been assumed above; and must now be examined. We have, be it noted, a mixture of real and disguised names, among the former being Phrasydamus, Antigenes, Philetas, Aratus, possibly Eucritus and Amyntas. The disguised names are Lycidas, Tityrus, Simichidas, Sicelidas.

(a) Sicelidas is identified for us by the Scholiast as Asclepiades of Samos, known in the *Anthology* as an epigrammatist, and mentioned under the same pseudonym by Meleager in his 'Corona' (*A. Pal.* iv. 46) in conjunction with Poseidippus and Hedyllus:—

ἐν δὲ Ποσειδίππόν τε καὶ Ἡδύλον, ἄγρι' ἀρούρης,
Σικελίδεώ τ' ἀνέμοις ἄνθεα φνόμενα,

and by Hedylus, *A. Pal.* Appendix xxviii:—

ἀλλὰ παρ' οἶνον
Σικελίδου παίζειι πούλ' ὑ μελιχρότερον¹.

The name Sicelidas may be a patronymic (as the Scholiast thought): that it was not a mere nickname is shown by its persistence. Was it a *nom de plume*? *Simichidas* is undoubtedly Theocritus. One theory of the origin has been discussed above, and rejected so far as an actual genealogy is concerned. The rival view, both in ancient times and modern, is that the name is a mere nickname, and to be derived from *σιμός* (snub-nosed) and its diminutive *σιμίχος*. Perhaps the poet was actually *σιμός*², in which case he makes a hit at himself in *Id.* iii. 8³; and we get a point from the hitherto unexplained line xii. 24 *ῥινὸς ὕπερθεν ἀραιᾶς* (see *ad loc.*). In that case the name may be translated 'Snubby' (*Spitznäschen*). But it is rash to investigate the origin of nicknames.

Tityrus is generally supposed to be Alexander of Aetolia (see Meineke *ad loc.*), on the ground that Alexander was son of Satyros: *Tityrus* is said by the Schol. to be a Doric equivalent for Satyrus; and Alexander was the author of a poem dealing with the Daphnis legend. In this case the anonymous 'native of Lycopes,' vii. 72 (i.e. an Aetolian), will be some friend of Alexander's⁴.

Aratus has generally been identified with the famous author of the *Φαινόμενα* on the ground of Schol. vi. 1 *πρὸς τὸν Ἀρατον τὸν ποιητὴν, τὸν τὰ Φαινόμενα γράψαντα, φίλον ὄντα διαλέγεται ὁ Θ.*; and because the mention of the god Pan in *Simichidas*' song is supposed to contain a reference to *Aratus*' *Hymn to Pan*.

The identification is in the highest degree improbable, and beyond the coincidence of name has nothing to support

¹ Cf. Asclepiades in *A. Pal.* xii. 50.

² Legrand, p. 49; Wil.-Moellend., *Aratos von Kos*, p. 185; Susemihl, *N. Jahrb.*, 1896, p. 391.

³ This does not imply that Theocritus = the *κωμαστής* of the idyll.

⁴ See, however, Wil.-Moellend., *Hermes*, 34.

it. Such data as we have for Aratus' life, point to a residence in Athens during Theocritus' Coan residence, followed by residence at the Court of Antigonos, 276. Save *Id.* xvii. 1 (on which see *ad loc.*), there is no trace of connexion between Theocritus' work and Aratus'—and yet the Aratus of vii is Theocritus' dearest friend. The name is not a rare one, and occurs indeed in Coan inscriptions of this very period, and on Coan coins¹. A minor point, but not meaningless, is that the name in Theocritus has $\tilde{\alpha}$: in all Greek mention of the poet $\tilde{\alpha}$. The assumption of a reference to Aratus' hymn is more than gratuitous. The proof of identification with Aratus the poet is therefore non-existent, and 'adfirmanti incumbit probatio' (Wilamowitz)².

Now among the Coan names brought to light by inscriptions is one Aratus, ἀρχιθέωρος to Delphi, before 279 B.C.³, obviously not the poet, who was not a Coan, but not improbably the very Aratus who was Theocritus' ξένος. For, note, Aratus' love is known to Aristis:—

ἔσθλός ἀνὴρ, μέγ' ἄριστος, ὃν οὐδέ κεν αὐτὸς αἰδεῖν
Φοῖβος σὺν φόρμιγγι παρὰ τριπόδεσσι μεγάροι,

doubtless a real person, a thinly disguised friend of Aratus. Is it only coincidence that Theocritus' Coan host is Aratus; that a Coan ἀρχιθέωρος in the eighties was Aratus; that Aristis, 'worthy to sing beside the tripod of Phoebus at Delphi⁴,' was close friend of Aratus?

We cannot then count Aratus the poet among Theocritus'

¹ Hicks and Paton, *Inscriptions of Cos*, x. c. 58, 81; Coin 90.

² Throughout, see Wilamowitz-Moellendorf, *Aratos von Kos* in *Nachr. d. Gesellschaft d. Wiss. zu Göttingen*, 1894.

³ Hicks and Paton, p. 322.

⁴ This is, of course, not demonstration. The 'middle' is 'undistributed,' but it is a remarkable concurrence. For this interpretation see Wilamowitz-Moellendorf, *l. c.*, p. 185, note 2, but I do not see why the praise of Aristis' musical talent should be regarded as mere flattery ('schmeichelhaft genug'). If Aratus had already been, or was already appointed to go, to Delphi as ἀρχιθέωρος, the words get a telling force. Wilamowitz who dates vii late does not make the identification. I take the responsibility for it without hesitation.

acquaintance in the Coan period; banishing the author of the *Phenomena* we must banish also Callimachus, whom some critics have found disguised in Aristis (Legrand, *Revue des Études grecques*, vii. 278).

Lycidas=Leonidas of Tarentum. This identification was proposed by Legrand in the *Revue des Études grecques*, vii. no. 26, p. 192, and repeated in his *Étude sur Théocrite*, p. 45 (cf. 210), and appears to be certain. The name (1) is a simple charade. Λυκίδας : Λεωνίδας : λύκος : λέων.

(2) Callimachus, epig. 22, has—

Ἄστακίδην τὸν Κρήτα τὸν αἰπόλον ἦρπασε Νύμφη
 ἐξ ὄρεος, καὶ νῦν ἱερὸς Ἄστακίδης.
 Οὐκέτι Δικταίησιν ὑπὸ δρυσίν, οὐκέτι Δάφνιν
 ποιμένες, Ἄστακίδην δ' αἰὲν αἰσιόμεθα.

and we can hardly refuse to see in Callimachus' Astacides of Crete, the pastoral poet, the same person as Lycidas of Cydonia (in Crete), the masquerading goatherd (so Ribbeck long ago).

But Astacides is also a disguised name; and presents the same charade as Λυκίδας, for ἀστακός is a synonym for λέων in its rarer sense.

(3) There are countless parallelisms of expression between Leonidas and Theocritus (see Legrand, *l. c.*).

Several of the Tarentine's epigrams are pastoral in subject and expression: e.g. *A. Pal.* x. 1. *A. Plan.* 261, 236 (Priapus epigrams). *A. Pal.* vi. 334; ix. 326:—

Πέτρης ἐκ δισσῆς ψυχρὸν καταπάλμενον ὕδωρ,
 χαίροις καὶ Νυμφέων ποιμενικὰ ξόανα,
 πέτραι τε κρηνέων, καὶ ἐν ὕδασι κόσμια ταῦτα
 ἰμέων, ᾧ κοῦραι, μυρία τεγγόμενα,
 χαίρειτ' Ἀριστοκλῆς δ' ἔδ', ὁδοιπόρος ᾗπερ ἀπῶσα
 δίψαν βαψάμενος, τοῦτο δίδωμι κέρας.

A. Pal. ix. 329. *Plan.* 230. *Pal.* viii. 657; ix. 99; vi. 296; 35.

(4) There are parallelisms between Leonidas and Lycidas' song in vii:

cf. *A. Pal.* vii. 264 εἴη ποντοπόρῳ πλόος οὔριος.

(Theocr. vii. 52 sqq.)

A. Pal. vii. 273 κύματα πανδυσίης ἔβλαψ' Ὀρίωνος.

(Theocr. vii. 54.)

A. Pal. vii. 452 μνήμης (μνήμονες, Casaub.) Εὐβούλοιο
σαόφρονος, ὃ παριόντες, πίνωμεν' κοινὸς πᾶσι λιμὴν Ἀΐδης
(cf. Theocr. vii. 69 καὶ πίομαι μαλακῶς μεμνημένος Ἀγεάνακτος).

A. Pal. v. 187 πᾶς τεφροῦμαι. (Theocr. vii. 55.)

(5) That Leonidas visited Cos is proved *inter alia* by *A. Planud.* 182: an epigram on the Venus Anadyomene of Apelles, exhibited in the Asclepieion in Cos.

(6) But Leonidas is a Tarentine, Lycidas a Cretan. Legrand would have Leonidas a Tarentine not by birth, but by adoption. This is to go too far. But Legrand shows well that there is every reason to connect Leonidas with Crete. Almost alone among the poets of the Anthology he writes of Cretans: and in such a way that we must admit in him a personal knowledge of the island¹ (see *A. Pal.* vii. 448, 449; vi. 188, 262).

We know that Leonidas was in Tarentum in early years from *A. Pal.* vi. 129, 131; that he was connected with Neoptolemus, King of Epirus (*A. Pal.* vi. 334), that he was in Cos after 283 B.C. (probable date of exhibition of the Venus), and was with Pyrrhus of Epirus² (*A. Pal.* vi. 130), and lastly, that he was all his days a wanderer and poor.

A. Pal. vii. 736 (μὴ φθείρευ, ὦνθρωπε, περιπλάνιον βίον
ἔλκων κ.τ.λ.).

vi. 300:

ἐκ πλανίης ταύτην χάριν ἔκ τε πενεστέω
κῆξ ὀλιγησιπύου δέξο Λεωνίδεω³.

Now Neoptolemus was murdered in 295 B.C., and in the confusion following Leonidas presumably left Epirus, and in the course of subsequent journeyings settled for a time in Crete; thence went to Cos, and joined the poet's club there.

¹ Cf. Geffcken, *Leonidas von Tarent*:—‘So sieht es denn durchaus danach aus, dass Leonidas beide Epigramme einem ihm bekannten Toten, auf Kreta selbst, gewidmet hat.’

² Geffcken, *l. c.*, p. 13, regards the epigram as not by Leonidas. His reasons are unconvincing; cf. Legrand, p. 46, note 1.

³ Cf. the epitaph (? by Leonidas himself), *A. Pal.* vii. 715.

(7) A few small points may be added. Lycidas in vii is obviously older than Theocritus, and would seem not to be one of the original circle but a new comer. He professes his dislike of ambitious poets who seek to rival Homer, and lose their toil in vain (vii. 47), just as Leonidas writes (*A. Pal.* ix. 24)—

ὑμνοπόλους δ' ἀγελήδον ἀπημάλδυνεν Ὀμηρος.

In vii. 11 the three best MSS. have τὸν ὀδίταν for τιν' ὀδίταν, in violation of grammar, unless we take the words to mean 'that wayfarer,' that 'homeless wanderer' whom we know—Leonidas. The sense of ὀδίτης is strained¹, but not impossible. Cf. Philetas quoted on *Id.* xii. 19.

We get then as members of the Coan circle Philetas, the leader, Theocritus, Leonidas, Alexander², Nicias, Asclepiades, and others (the anonymous shepherds of 73); probably Hermesianax also the pupil of Philetas, of whom we know that he wrote in pastoral strain of Polyphemus (cf. Theocr. xi; Bach. frag. i:

δερχόμενος πρὸς κῦμα, μόνη δέ οἱ ἐφλέγετο γλήν,

cf. Susemihl, *A. L. G.* p. 185), of Menalkas and of Daphnis³. Therefore Theocritus knew, and was joined in a poet's circle with Leonidas, Asclepiades, Alexander, Aratus, Nicias in Cos, and this cannot well be put later than 285 B. C. There is in all these poets a trace of pastoral poetry in the widest sense; not the realistic sketches of country customs which Theocritus presents, but a fondness for shepherd-legends; for shepherd ἀναθήματα, for epigrams descriptive of the country. Their poems are full of a sensuous delight in rural sights and sounds, or in simple comforts and ease. Nearest to Theocritus (vii) stands Philetas. Comparing these pastoral epigrams and elegies with the idealized country life in 'Lycidas' song in vii, M. Legrand argues for the

¹ As far as name goes Lycidas might = Lycophron (son θέσει of Λύκος of Rhegium; Suidas), but the rest does not tally.

² If Dityrus is not Alexander, it is Hermesianax.

³ Schol. viii. 53 Ἑρμεσιάναξ λέγει τὸν Δάφνιν ἐρωτικῶς ἔχειν τοῦ Μενάλκᾳ. Schol. ix Menalkas—ὃν φησὶ Ἑρμεσιάναξ ἐρασθῆναι τῆς κρηναίας εὐίπης (so k. κυρηναίας vulg., κηναίας Wilamowitz).

existence of a free Theocritean school of poetry, which took delight 'in showing love in rustic surroundings, set about with country scenery; and which believed, or affected to believe, that the passion was treated in the country with rare tenderness, and that the shepherd was best placed of men to live a life of pure passion' (*Étude*, p. 155): in other words, 'there was in vogue among the Coan poets a conventional method of painting country life with its cares and occupations' (*ib.* 156); and in such poems as Theocritus iv and v, we have 'a revolt of good sense against these vain fancies.'

This view is not borne out by the poems which we possess of Theocritus' contemporaries. It is significant that even M. Legrand would not trace his 'school' beyond the Coan circle (p. 156 note). I take it that there was no such 'pseudo-pastoral school,' with *o fortunatos nimium* for its motto, but a 'pseudo-bucolic joke' in the old Coan days; arising out of, not originating, the Theocritean pastoral.

'Lycidas,' 'Simichidas,' 'Tityrus,' and the rest had heard the Coan shepherds' singing-matches, and charmed therewith masqueraded as shepherds themselves, and sang one against the other impromptu or set pieces:

ὁ τι πρᾶν ἐν ὄρει τὸ μελύδριον ἐξεπόνασα (vii. 51).

Naturally, these songs of theirs would suit their own taste and studies, and stock of legends¹. This then is just what we have in *Id.* vii, a singing-match between two of the best of the Coan poets, modelled on the rural ditties which were to be heard then, as now, in Greek country-sides and villages, but differing in tone and content; and differing consciously as much as Milton's *Lycidas* differs from the *Masque of Pyramus and Thisbe*².

Such being the interpretation of *Id.* vii, and such the Coan circle, we can turn now to the explanation of one of the most vexed passages in Theocritus, *Id.* ix. 28-35.

Id. vii was obviously written some little time after the events to which it refers (ἤς χρόνος ἀνίκ' ἐγώ, l. 1). We get

¹ On this learnedness in vii, see Wilamowitz-Moellendorf, *l. c.*, pp. 192, 193.

² See D on the Pastoral.

additional points for the poem if we regard it as written just before or just after Theocritus' return to Sicily (285–280 B. C.) ; in memory of the pleasant Coan days and friends, closing with a wish to have such days again—

βωμῶ παρ Δάματρος ἀλφάδος, ἅς ἐπὶ σωρῶ
αὖθις ἐγὼ πάξαιμι μέγα πτύον, ἃ δὲ γελάσσαι
δράγματα καὶ μάκωνας ἐν ἀμφοτέραισιν ἔχοισα.

Id. ix is a short singing-match between Sicilian herdsmen (Daphnis and Menalcas), in which, after seven lines from each singer, we have—

Τοῖς μὲν ἐπεπλατάγησα καὶ αὐτίκα δῶρον ἔδωκα,
Δάφνιδι μὲν κορύναν, τάν μοι πατὴρ ἔτρεφεν ἀγρός,
... τήνῃ δὲ στρόμβῳ καλὸν ὕστρακον, ᾧ κρέας αὐτὸς
σιτήθην πέτραισιν ἐν Ἰκαρίαισι δοκεύσας,
... Βουκολικαὶ Μοῖσαι μάλα χαίρετε, φαίνετε δ' ᾧδᾶς,
τάς ποκ' ἐγὼ τήνοισι παρὼν ἄεισα νομεῦσι,
μηκέτ' ἐπὶ γλώσσας ἄκρας ὀλοφυγγόνα φύσω.

Then six lines, expressing the dearness of song to the person, whoever it is, who speaks. All from *βουκολικαὶ Μοῖσαι* . . . is usually regarded as the work of one of Theocritus' editors (? Artemidorus, see *infra*, p. 50), and as forming an epilogue to a collection of bucolic poetry (see any modern edition, *ad loc.*). Then *ἄεισα* is inexplicable, and conjecture resorts to *ἄκουσα*. *τήνοισι* gives way to *δεινοῖσι* (Fritzsche), *ᾧδᾶς* to *ᾧδάν* as referring to the song in the idyll, *παρὼν* to *παρ' ὧν*, but with no satisfactory results. Buecheler, who keeps the end as Theocritean, makes ll. 31–36 the song of the *νομεύς* who judges the rival singers. But when did the umpire ever add his song to that of the competitors? Whichever of these alternatives we take, the sudden first person in l. 22 remains unexplained.

All becomes clear and simple if we regard ll. 28–36 as genuine, and a tail piece not to *Idyll* ix alone, but to a small bucolic collection made by Theocritus himself after leaving Cos ; and if we take the first person in l. 22 to be the only person whom it can denote without violence—*Theocritus himself*. The first six lines, or some of them, are very likely spurious (see *ad loc.*). The poem is then to be regarded

merely as a specimen of work, recalling the bucolic poems included in the volume (especially vi and viii), and runs: 'Daphnis and Menalcas, herdsmen of Sicily, sang, and I, who called them into being, stood as judge between them; but gave not the victory to either. Each took a prize from me of my own simple possessions, a shell I had found and a staff from out my father's field'; and then proceeds: 'Ye Muses, vouch for my work, and give to the world the songs I sang while I was *among those shepherd friends* in Cos, lest, if ye help me not, I be charged with dishonesty.'

All falls into place. The sudden first person in l. 22, the personal reference in l. 23 (πατρός ἀγρός), φαίνετε (see *ad loc.*), the plural ᾠδᾶς of l. 28 (wrongly altered to ᾠδάν by 'k') the τήνοισι παρὼν ᾄεσα νομεῦσι¹ (the shepherd-poet circle in Cos). On l. 29 see note *ad loc.* Lines 31-36 are not a song, but an *envoi* expressing Theocritus' love of song.

Id. ix then is, with its epilogue ll. 28-36, merely appended to a collection of poems made by Theocritus: the τήνοισι νομεῦσι requires for its explanation a knowledge of the existence of the poet-shepherd circle. Most probably then the collection of poems was intended for private circulation among Theocritus' old friends.

Other poems which can safely be assigned to the 'Coan period' are xi and xiii, both addressed to Nicias before his marriage; vi addressed to Aratus², probably i, iii, and viii. That Theocritus had written something of note before leaving Cos is clear from vii. 40 and vii. 92:—

πολλὰ μὲν ἄλλα
 Νύμφαι κῆμέ διδάξαν ἀν' ὄρεα βουκολέοντα
 ἐσθλά, τά που καὶ Ζηνὸς ἐπὶ θρόνον ἄγαγε φάμα.

(*vide ad loc.*). These poems were obviously pastoral.

¹ It is remarkable that (save in xxv. 109) Theocritus only uses the word νομεύς here and in vii. 28, where he describes Lycidas as chief singer among the herdsmen.

² Wilamowitz (*Nachrichten*, l. c.) would date vi late, but only on the ground that it shows more finished versification and style than xi. It would be equally permissible to argue that its smooth verse is an evidence of early artificiality!

iv and v deal, and deal most realistically, with South Italian life and character. They probably were written after leaving Cos. The scene of x is probably Coan.

Thus (1) the Coan period is responsible for the production of all, or nearly all, the 'bucolica'; both the pseudo-pastoral vii, and the genuine 'sketches in dialect' iii-vi, viii, x (?), as well as xi and i (on which see preface to same).

(2) The Sicilian period is represented by xvi alone among poems which can be dated with certainty.

Theocritus must have returned to Sicily some few years before 275 B. C., as in xvi he obviously speaks of many vain attempts to win approbation. The exact date cannot be determined and is unimportant. Possibly xxv and xxii belong to this period; they are certainly early poems.

(3) Disappointed in his attempt to find the needed patronage in Sicily, perhaps ruined, like Vergil, by the wars which devastated his native land, Theocritus after a last attempt to make himself a new Bacchylides to the new Hiero, left Sicily and set out for Egypt 274 B. C., being then about thirty-five years of age.

It was a very different world to which Theocritus now passed. His early manhood had, according to the views set forth above, been passed in the easy, jolly, society of Cos, in an atmosphere of romantic poetry; on the Sicilian uplands about Aetna, and in the desolate pastures of Southern Italy, where he observed the types of herdsmen which stand clear in the idylls. Trained liberally in the study of Greek literature, under the most famous critic and author of the time, before the critical faculty had swamped the creative¹, he added to the pure taste thus acquired a power of observation and humour worthy of the best

¹ We know the so-called 'Alexandrian literature' chiefly through Callimachus (hymns), Apollonius, Aratus, Lycophron. The remains of these authors are a mere fragment of their work (except for Apollonius). The earlier writers have all but perished, but the one fragment of Hermesianax, and that of Phanocles show us that we have lost just those whose style was pure but polished to the highest; just those who formed the taste of a Catullus or Propertius. It is under this earlier influence that Theocritus was trained.

days of Hellenic art, and had created a new type of poetry.

It was with style and taste, and bent, already set that Theocritus came to the strange Alexandrian life. The like of that life Greece had never seen. It is among the common-places of history to talk of the disappearance of the old motives which had inspired the classical literature of Greece, the destruction of the πόλις with its intense narrow life, and the evaporation of the old Greek faith. The citizen—if he could be called a citizen—of Alexandria was no longer an actor in history, but the spectator of a scene which had no interest for him. The empire of the Ptolemies could inspire no enthusiasm; it had no historic past in which the Greeks could share; no scheme of imperial union of the Hellenic world. A national epic was the last form of poem which could have been attempted.

Oratory died with Demosthenes in a last splendid effort to preserve a national life; the Drama limped feebly on the boards of the New Comedy; History had no present wherewith to link the past. The empire of Egypt had prosperity; but greatness it had not. And yet the literature of Alexandria equals in extent the literature of classical Greece, and takes multifarious forms, romantic, epic, epigrammatic, satire, court-odes, but above all criticism. Fostered in the Museum, criticism thrived apace, especially in grammar, mythology, and archaeology, and quickly left its mark on the writers of Ptolemy II's reign.

Callimachus' hymns are completely devoid of any narrative power, and care more for the origin and reason for a legend than the legend itself. Action is swallowed up in comment; myths are preferred, not for their beauty, but for their rarity even at the risk of the ridiculous (vi. 66 *sqq.*).

Aratus is wonderfully learned or makes a wonderful show of learning; his work may be *utile*, it certainly is not *dulce*; and is only a versified Nautical Almanack without a touch of majesty, without a trace of personal observation, without a single noble line or original thought; for even the much quoted introduction, and the famous τοῦ γὰρ καὶ γένος ἐσμέν, is imitated from a contemporary—Cleanthes.

Apollonius Rhodius wrote the *Argonautica* merely to prove

to himself the possibility—to the afterworld the impossibility—of reviving the old Homeric epic. His actors are shadows, and a few graceful passages do not redeem the dulness of the whole. There is even here a constant tendency to 'aetiology'; to write merely to explain some obscure detail of custom and myth; to introduce, with no regard to its fitness, a discussion on etymologies, archaeology, and any point of criticism (A. Rhod. i. 1354, ii. 528, 851; cf. Callimachus, i. 5 sqq., ii. 47, 198, 225, 259, &c.; vide Rohde, *Der griechische Roman*, p. 83 sqq.).

Among the *extant* examples of early Alexandrian literature only a few epigrams survive which are genuine poetry, and one would willingly give all the work of Apollonius and Aratus, and the hymns of Callimachus, for a few more such epigrams as the beautiful

εἰπέ τις Ἡράκλειτε τὸν μόνον.

(Call. ii = A. Pal. vii. 80.)

Such were the literary surroundings into which Theocritus came, with what effect we must now see.

That he came into contact with Callimachus is shown by the numerous cases of imitation by one of the other.

'Theocr. xvii	with	Call. iv and i.
„ xi	„	„ Epig. 46.
„ xxix. 4-6	„	„ „ 41.
„ xi. 75	„	„ „ 31.
„ xxvi. 30	„	„ iv. 98, &c.) ¹ .

Most of the instances where imitation is certain come from the later poems of Theocritus, and on the other side from Callimachus' Hymn to Delos (iv), Hymn to Zeus (i), and Epigrams. The date of the Hymn to Zeus (which is only a thinly disguised Hymn to Ptolemy) is 275 (*circa*); slightly earlier therefore than Theocritus xvii. In this case, therefore, Theocritus is obviously the follower not the followed. Callimachus iv is dated 274-273 B.C. (Gercke, *op. cit.*), probably earlier than Theocritus' poems.

The difference between the work of the two poets is most instructive.

¹ A complete list, in Gercke, *Alex. Studien* (Rh. Mus. 43), p. 590. Some of Gercke's parallels are too slight to count upon.

The Hymn to Delos (Call. iv) deals with the story of Leto's wanderings in search of a resting-place before the birth of Apollo; all lands refused her, save only Delos; but from Cos she was held, not by the island itself, but by the yet unborn Apollo, for the island was set apart by destiny for the birth of θεὸς ἄλλος, Ptolemy II (see in xvii. 60). The Hymn to Zeus is similarly full of recondite mythology, even of pedantry (ll. 6-9), and again swerves off from its avowed object into praise of the king. The real object is arrived at by circuitous paths. The myths are introduced only to lead up to this real object and are overlaid with pedantic learning.

Now these are the two poems which Theocritus imitates in xvii, and yet how different the whole poem!

Insincere it may be, formal and written to order in defiance of the poet's better taste; but it is straightforward. The parallels from mythology are apt, even if the comparison of the odious sister-marriage to that of Zeus and Hera is little short of blasphemy. There is only one slight instance of recondite allusion (l. 134); no tendency to indulge in etymologies or aetiology. The influence of Callimachus is apparent only in phrase and in certain metrical strictness.

The critics of Alexandria divided themselves into two camps on the question of the poetical treatment of the old myths: the one—to which Apollonius adhered—tried to revive the old epic in its every detail, to build again the ῥήματα σεμνά, and paint the broad canvas of Homer. The other, of which we have examples in Theocritus' xiii, xxii, xxiv, xxv, Megara, (Moschus') Europa, set itself to form a new style of narrative poem—the 'epic idyll': representing in miniature some single scene in the life of the heroes. The quarrel between the two schools waxed violent, and found ultimately bitter expression in Callimachus' *Ibis*, a poem directed pointedly against Apollonius.

Attempts have been made to find reference in Theocritus to this famous quarrel, vii. 47, where Lycidas says he hates—

Μοισᾶν ὄρνιχες ὅσοι ποτὶ Χίον ἀοιδὸν
ἀντία κοκκύζοντες ἐτώσια μοχθίζοντι,

has been taken for a direct allusion to it. I hold firmly to the belief that vii should be dated before 283 B.C., and to the explanation of these words given above. The *Argonautica* cannot have been published before 260 B.C.¹ It has been held that in his Epic poems Theocritus writes with the deliberate intention of correcting Apollonius' errors of taste. This is equally unproved and unnecessary.

Stranger still is the attempt to find hidden references to this poet's quarrel in the pastoral poems²: Battos of *Id.* iv shall represent Callimachus; Lacon and Comatas in *Id.* v stand for Apollonius and Callimachus; so that under the form of a pastoral singing-match we have disguised a party diatribe against the rival school.

The editors of Theocritus have at all times been given to faddist theories, into which the text, or explanation of the text, has been hammered and twisted³. This will pass into limbo with the rest—and then we shall have a new one—and it is hardly worth while to hasten its end. One argument however—a simple dilemma—may be given. Take in v Comatas to be = Apollonius: Comatas is victor in the singing-match; but Theocritus sided with Callimachus⁴.

Take Comatas=Callimachus: the charge falls on the wrong head ἡ στωμύλος ἦσθα Κομάτα (l. 77).

After this any one who likes may set to work to find Cryptograms in Theocritus.

¹ A. Rhod. was librarian at Alexandria after Zenodotus, who died 194 B.C. Hence Couat dates *birth* of Apollonius 260 B.C. But we do not know that Zenodotus held the librarianship *till his death*.

² See especially, Reitzenstein, *Epigram und Skolion*; J. A. Hartung, *Theokrit. Introd.*, p. x; Knaack, *Über die Hirten bei Theokrit (Versammlung der Deutsch. Philologen in Dresden, 1897)*; *Contra*, R. Helm, *N. Jahrb.*, 1896; Legrand, ch. iv.

³ I do not mean to deny that there is any expression of personal opinion in Theocritus (vii. 47 is sufficient proof to the contrary), only that the poems are not in the first place literary critiques, and only in form pastorals.

⁴ This is admitted by those who find allusion. Or would they have Theocritus play Alice to the Tweedledum-Callimachus and Tweedledee-Apollonius?

Most unfortunately for the history of Greek literature we possess the merest fragment of the works of Theocritus' elder contemporaries, Philetas, Hermesianax, Phanocles, Alexander (of Aetolia), and are thus deprived of what might throw an interesting light on the origin of the narrative poem as treated by Theocritus. But we know that Philetas in his *Telephus* (the poem bears as title the name of the poet's father) wrote of the story of Jason and Medea, in his *Hermes* of adventures of Odysseus; that Hermesianax wrote of the love story of Menalcas, and Alexander of Daphnis. All seem to have taken old legends and reset them in a romantic form.

Now *Idyll* xiii, which on other evidence was assigned above to the 'Coan period,' is the one among Theocritus' poems which shows this romantic handling of the legends, and therefore presumably the influence of Philetas' school.

xxii is professedly a Hymn to the Dioscuri, but quickly passes into simple narrative: the fight between Polydeuces and Amycus (the Spartan Sparrer and the Bebrycian Bruiser), and then the combat between Idas and Castor.

xxiv deals with the infancy of Heracles, his strangling of the serpents, the prophecy of Teiresias, and Heracles' education.

xxv and *Megara* are again idylls of Heracles and Megara—and are remarkable for their form; the narration being given by the mouth, in the one case, of Heracles himself, in the other of Megara his wife. All have a note in common; they are 'familiar rather than heroic,' like Thackeray's history; and like the Aristophanic *Euripides*, they—

οἰκεῖα πράγματ' εἰσάγει, οἷς χρώμεθ', οἷς σύνεσμεν.

After the formal introduction in xxii the heroic mask is laid aside, and Polydeuces is only a sportsman: Heracles in xxv is only a strong man. The supernatural element is sparsely introduced, or altogether absent.

None of these idylls deals with a *Homeric* subject; xiii, xxii, xxiv, all revive Pindaric themes. Very noticeable is the similarity in treatment between Theocritus and Bacchylides: both are abrupt in opening and closing a scene; both adopt the unusual method of relating a story

by dialogue between two characters (Theocr. xxv, Megara, Bacchyl. xviii); both single out a striking episode; sketch it in detail from a *single* point of view, and then turn from it suddenly (Bacchyl. xv, xvi). If Apollonius tried to revive the Homeric epic, Theocritus rearranged the choric song in narrative form¹.

In this branch of poetry, then, Theocritus, as in the two kinds of pastoral, strikes out an original line; not uninfluenced by tendencies about him, but giving those tendencies a purer form: he was in the world of Alexandrian criticism and erudition, but not of it.

xxiv shows, perhaps, to a greater degree than the rest Callimachus' influence; the latter part may be regarded as aetiologial only (see Legrand); it is, at any rate, rather a bald list of heroes who taught the young Heracles (*vide ad loc.*).

There remain xv, xiv, ii².

Of these the first was written in Alexandria not later than 270 B. C. (see p. 3). The second was written, not in Egypt, but presumably in Cos. The third in Cos about 264 B. C. (*vide* preface).

In these we have a return to the sketches of character which form the peculiar feature of Theocritus' early work (ii, iv, v) but is now no longer a sketch of country men and manners, but one of middle class town life. They are mimic idylls of the respectable commonplace.

xiv is thrown into the form of narration. Aeschines relates a social gathering—a singsong—at a friend's house in Cos, an ill-timed jest of some companion, a hasty word and fatal discovery, a girl's secret passion, a quarrel, a blow, a separation, his despair, and departure to take the shilling in Ptolemy's service. The idyll is the most dramatic among Theocritus' poems; it is a comedy that is all but tragedy; and almost alone gives a striking 'situation' in the stage sense.

xv is not a drama, but a comic sketch of a 'day in

¹ Quite in Theocritean style is Catullus' *Marriage of Peleus*.

² On xxvi and xviii, *vide* preface to the same. They do not affect the question to any large degree.

Alexandria at the Adonis feast.' It might well be regarded as a prototype of Mr. Anstey's *Voces Populi*; or of the *Satura*—the play without a plot. To attempt to analyze it would be ridiculous: it must be read at length to appreciate the delightful representation of third century scandal, scolding, crowded streets, bustling women, huffy strangers, domestic worries. Note only that as xiv closes with an eulogy of the king, xv leads up to a cunningly introduced song in which the Ptolemies receive their share of honour.

In both poems this reference to the court is absolutely in place, for in xiv the intention expressed by Aeschines of going for a soldier naturally calls out an expression from his companion of the advantages of service under Ptolemy. There is nothing in the description of the king which is not apt in this connexion.

In xv, the song in praise of Adonis is as much needed as the introductory scene to complete the picture; the song is typical of one performed at the royal court, and is not therefore to be compared with the *Adonais* of Bion which is free.

Nor is 'Ptolemy' the subject which is left uppermost in our minds at the end of these idylls. xiv ends with a general piece of advice to Aeschines. xv more happily with the domestic troubles of the 'incorrigible Gorgo.'

The praise of Ptolemy can hardly be regarded as the motive of these two poems, but were they written in order 'to glorify the king and queen by rendering homage to the splendour, taste, and graces of the one, the power of the other, his talent for organization, &c.'? To affirm this is to confuse the end with the incident¹.

Just as in the case of the epic idylls, and the pastorals, we find that Theocritus is not the only follower of a school among his contemporaries, but the exponent of that school in its purest form, so in the mimes we know now of a contemporary rival Herondas, probably anterior in time. Herondas i is subsequent to 270 B. C.², as the mention therein of *θεῶν ἀδελφῶν τέμενος* shows, but there is little evidence for

¹ As is done by Legrand, p. 139.

² v. Prott, *Rh. Mus.*, 53, p. 464.

the date of the rest¹. The methods of the two are completely different, and have recently been compared to the disadvantage of Theocritus. Thus M. Legrand (comparing Theocr. xv. 27 with Herondas vi. 1, iv. 41), finds Theocritus cold, formal, less expressive of features taken from the life (p. 134). The whole of xv, xiv, he criticizes as failing to give, 'as we would wish in a sketch of manners, an adequate and integral expression of truth, and as being a mere *résumé* of events and conversation of which the minute detail promised to be interesting' (p. 136). (The same would apply, if true, to iv and x, and to some degree to xxii, xxiv, xxv, Megara.) It is true that in Herondas² we have a fuller—and at the same time more sordid—realism. To set this up as superior to Theocritus, is to prefer photographic vulgarity to the dramatic instinct which can set a picture before us in a few keen strokes of the pencil. Theocritus can still exercise the restraint which marks true art. Herondas is the verbatim reporter, who does not know how to bring out salient points. *Ex pede Herculem*: from Theocritus' few light expressions, we get a clear picture of the unexpressed.

Idyll ii deserves separate treatment. Simaetha, deserted by her lover, seeks to bring him back by magic in the still midnight. Accompanied by her servant only she chants the song, weaving a spell round the absent one by magic fire and magic wheel, ever uttering the mystic refrain—

Ἰυγῆ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.

Then, left alone, she tells to the Moon the story of her love :

¹ Legrand (p. 127) argues for a date 285–280 B.C. for H. iv: 'it is written after death of the painter Apelles, but during life of sons of Praxiteles.' Truer to say the *scene* of the mime is placed at that time, whether written then is another question. Further the sons of Praxiteles may well have been alive—in old age—in 275 B. C.

'Herondas hat sich an die derbsten Gestalten gemacht, bei ihm haben wir, wie bald nach seiner Auffindung der platte Journalismus in Deutschland aufjubelte, wirklichen Realismus, "freie Bühne," wie Diels ironisch bemerkte.' — Geffcken, *Leonidas*, p. 137.

how she saw Delphis and loved madly ; how she won him and lost him, and now stands dishonoured, utterly alone, with no hope ; with only an ever-present remorse to bear as she has borne it hitherto, alone.

For once the reserve of Greek art is dropped, and Simaetha pours out her passion and utter wretchedness, with an intensity that we find approached in Sappho, nowhere else.

Now Simaetha is not a study of character in any particular class of life. She is 'the expression of a form of love, of an impassioned situation, a personification of despair' (Legrand, p. 130).

The circumstances of the poem are in no way original. Love at first sight at a religious procession is a frequent theme in Greek literature (*vide ad loc.*), and was used by Callimachus. A mime of Sophron seems to have represented a sorceress in much the same way. The monologue and confession which fills the latter half of the poem is a usual device of the old romancists—is common indeed in Greek tragedy. The power of the poem lies elsewhere ; in the picture of awful loneliness ; of a heart which has no faith left, and distrusts even the device of magic which it uses ; of calm despair heightened by the calm of outward nature : and, almost alone in all the range of Greek literature, of a despair which will not end itself by death, but faces the harder lot—to live :

ἐγὼ δ' οἰσῶ τὸν ἐμὸν πόνον ὥσπερ ὑπέσταν :

for unless I have utterly misread the poem Simaetha does not resolve to live in hope of winning back her love : she does not believe truly in her arts ; the threat of potent spells with which she ends is the vain cry of impotence. And yet she does not turn as all the 'heroes' and 'heroines' of the old romances—aye, even Antigone—turn to suicide. The lonely, sinning, but brave heart wins a strange sympathy.

There is abundant trace of literary acquaintance between Theocritus and Herondas in similarity of diction and idiom, even of entire passages ; but the genius of the two poets is radically different. Theocritus is not influenced to any appreciable extent by Herondas, even if he here and there takes a phrase or situation—and gives it literary value.

The three Aeolic poems should be on internal evidence assigned to a late period in the poet's life.

xxviii is addressed to Theugenis wife of that Nicias, the doctor of Miletus, whom Theocritus knew in the early Coan days. From the tone in which Theocritus addresses his friend in xi, xiii, it appears that the two were about equal in age, and were both born about 308 B.C.—were therefore about twenty-five when the Coan society broke up (? on death of Philetas). There is no evidence of the place in which the poem was written; the spindle which Theocritus sends (or rather takes) with the poem is of Syracusan workmanship, but may have been bought in Alexandria or Cos even. If it was written in Sicily, Theocritus must have sailed straight from Syracuse to Miletus when he left his home for the last time, and gone from Miletus to Alexandria. This is in itself quite possible. Leaving Sicily and having no home yet to turn to in the East, he may have gone first to old friends. But the evidence of the poem does not bear this out. It seems certainly to imply that Theocritus knew Theugenis already (*vide* line 23, the praise of Theugenis' needlework becomes more graceful if we suppose that the poet knew his friend's wife). Nicias is spoken of as having already made a name in his profession (l. 19). Most of all there is a courtliness of expression throughout, in speaking of Theugenis, which suits better with the assumption that Theocritus was no longer young.

I would put the visit to Miletus therefore after 270 B.C., and make it not the first visit of Theocritus to the Ionian city. As ii was certainly written in Cos the voyage may have been made from there.

In both xxix and xxx the writer speaks of himself as advanced in years (xxix. 10; xxx. 13):

λεύκας οὐκέτ' ἴσῃσθ' ὅττι φορῆς ἐν κροτάφοις τρίχας;

xiv is written in Cos, probably after 270 B.C., since Arsinoe is not mentioned: and the Praise of Ptolemy is rather in the tone of one who knew him already, and here gives a summary of his good and displeasing points. The words of Thyonichus ἀπὸ κροτάφων πελόμεσθα κ.τ.λ. can then be taken like xxx. 13, as a personal reference.

We have then evidence of residence in Alexandria, 274-270 B. C. (xvii. 15, to which add 'Berenike'), thereafter in Cos.

I have referred above to Gercke's theory of a rupture between Theocritus and Ptolemy; and while I believe that Gercke's view of the circumstances of xvi is erroneous, it is possible that this theory should be accepted to this extent: that Theocritus, rebelling against the muzzling orders of an oriental court, feeling as Gercke expresses it the 'golden fetters galling,' and especially indignant, as every Greek must in his heart have been, at the social corruption of the court, retired to his old retreat in Cos to gain a purer, freer air. He still respects Ptolemy as a good master, but expresses himself freely on the curbing of personal freedom of thought—

εἰδὼς τὸν φιλέοντα, τὸν οὐ φιλέοντ' ἔτι μᾶλλον. (xiv. 62.)

Idyll xii has been passed over in the above essay. It shows strong traces of Alexandrian influence, in the somewhat frigid piece of dictionary work in ll. 13-14, in the learned allusion in l. 27, in the general fondness of conceits. Yet in consequence of l. 5, *τριγάμοιο γυναικός*, it has been dated¹ before the marriage with Arsinoë II, on the assumption that after that date such a pointed insult could not have been written; but the marriage was before 275 B. C.², before Theocritus came under Alexandrian influence. If we accept Gercke's view, as modified above, we can date the poem later, and at the same time get corroborative evidence for the theory that Theocritus retired to Cos after 270 B. C., and there at a safer distance dared to risk the dangerous allusion to the (dead) queen. At the same time we get a motive for this retirement to Cos.

We get then as a chronology for Theocritus' life and works:—

310-8 B. C. Birth (Sicily).

290-283 B. C. (*circ.*). In Cos under Philetas. Intimate with Nikias, Asclepiades, Alexander, Leonidas. *Pastorals* began (i, iii, vi, vii, viii ?, xi and xiii).

¹ Cf. Hiller-Bursian, *Jahresb.* 1888.

² Gercke, of course, sees an intentional hit at Arsinoë.

283-275 B. C. In Sicily. *Pastorals* finished (iv, v, ix, x). Perhaps xxii-xxv.

275 B. C. Hiero's *Strategia*. *Id.* xvi. Departure for East.

274-270 B. C. In Alexandria. Intimate with Callimachus. *Id.* xvii, xv. Berenike. xxiv (probably).

270- B. C. In Cos. Visits Miletus. *Id.* xiv, ii, xii, xxviii, xxix, xxx, xxvi.

The date is uncertain of xviii, xxii, xxv, Megara, Epigrams.

B.—Theocritus' Verse and Style, and Dialect.

Idylls xxviii-xxx are written in lyric measures. *Idyll* viii includes seven quatrains in elegiacs. Otherwise the verse used throughout the *idylls* is the hexameter, and one of peculiar gracefulness.

The dialect used in i-xv (excepting xii) is Doric, but it is a Doric that was never spoken in one single part of Greece, though it approaches most nearly to the dialect of the Dorian islands. Theocritus introduces moreover—even in the mouths of his roughest countrymen—long obsolete Homeric forms¹ (v. 95; v. 27; v. 143 ὄρτι; xi. 74 ἀρνεσσι; iv. 38 σέθεν; iv. 27 ἡπάσσαο, &c.). 'Theocritus has not chosen a popular dialect, his language is the Homeric which prevails in the epic and lyric poetry of Greece, only with a somewhat stronger admixture of Dorisms than is found in Pindar; this Doric colouring varies in degree according to the character of each *idyll*' (J. A. Hartung, p. xliii).

Even in the bucolic *idylls* there is not only an admixture of Homeric forms, but a not infrequent reminiscence of Homeric phrase (xi. 22; iv. 7, 8; i. 31 *sqq.*; xv. 79).

Is this to be accounted a fault in a poet who brings on the stage rough characters straight from the sheep farms of Italy, Sicily, and Cos, or from the harvest field? Are we to say that Theocritus commits the error of making his characters talk like fine folks without regard to actual reality?

To some degree realism is sacrificed to artistic literary

¹ But it must be owned, much more frequently in vii, i, ii.

form ; but there is one realism of detail, another of general tone and spirit. Modern travellers have recognized Lacon and Comatas (*Id.* v) in the shepherds of Southern Italy : 'Le pâtre qui les garde a l'air aussi sauvage qu'elles (his sheep), avec la peau de mouton, ou de chèvre, jetée sur les épaules, et sa longue houlette dont la forme est celle de la crosse de nos évêques ; on croirait voir le Lacon ou le Comatas de Théocrite' (Lenormand, quoted by Conat, p. 420). The singing-match, which forms so prominent a feature in the pastorals, is still to be heard in Greece and Sicily at any country gathering, just as in the old Highlands piper vied with piper. Whether the poetic fancies of the singer in *Idyll* iii and *Idyll* x are too delicate for the character, may be judged from the specimens of popular song collected in M. Legrand's *Chansons populaires grecques* (see on iii. 13, vi. 7). Theocritus neither seeks out the coarse side, nor is he blind to it, but taking the happier side of Greek country life, its sunshine, its easy poverty, its native love of singing, he represents these as they are, but with an additional charm of setting of his own, which may not be actually there in the same form, but is not immeasurably removed from the real. After all his poems are idylls, εἰδύλλια, each a 'little picture' of some country scene, they do not pretend to be a study of Greek country life in all its sides.

Those who ask for more realism in Theocritus must ask him to write more—not to rewrite what he has written. The idylls, as we have them, are true pictures of *one side* of Greek rustic character, with glimpses of the coarser.

So much for the general tone of realism ; and this being granted, it is of little moment that the rustics use genitives in -οιο and epic aorists, and do not elide all their vowels.

More important, however, is the use of the hexameter. Sophron, the originator of the mime, used only a metrical prose ; Epicharmus apparently trochaic measure. Comedy (old and new) uses an iambic which approaches closely to every day speech ; Herondas uses the scazon, and makes that uncouth verse still more uncouth by harshness of elision and synizesis.

The reason for Theocritus' choice is partly explained by

the character of his realism; he does not sketch the mean and sordid, as does Herondas, but the cheerful, humorous side of life. The sordid scazon suits the mean streets of Herondas, not the country side. All the pastorals but one (iv) contain songs, and for this three of the recognized regular metres were possible, the hexameter, the elegiac couplet (as in *Id.* viii), and the trochaic tetrameter. So far as the fragments of old popular songs go, they show no regular form of popular melody, which Theocritus could have used; but show a wide prevalence of dactylic rhythm. Cf. *Carm. Pop.* (Bergk) 40 (elegiacs):

λίψ' ἄνεμος ταχὺ μὲν νεφέλας, ταχὺ δ' αἰθέρα ποιεῖ
 Ἄργεστη δ' ἀνέμῳ πᾶσ' ἔπεται νεφέλῃ.

Carm. Pop. 45:

Τὸν Ἑλλάδος ἀγαθέας
 στραταγὸν ἀπ' εὐρυχόρου
 Σπάρτας ὑμνήσομεν ὦ
 Ἰὴ Παιάν.

Carm. Pop. 42:

Δέξαι τὰν ἀγαθὰν τύχην,
 δέξαι τὰν ὑγίειαν,
 ἂν φέρομεν παρὰ τᾶς θεοῦ,
 ἂν ἐκαλέσσατο τήνηα.

(a simple glyconic rhythm).

Given then the hexameter as the verse to be used, the Homeric forms at once find an excuse. Homer and Hesiod made not only the theogonies of Greece but its vocabulary and style, and whatever was written in hexameters tended toward epic diction, especially in description (cf. Theoc. i. 31 sqq., vii, *ad init.*).

While Theocritus is full of Homeric touches, these are, as might be expected, more pronounced in the epic idylls, and in xvii, than in the pastorals¹. Yet however full

¹ See G. Futh, *De Theocriti studiis homericis*, Halle, 1876; L. Genther, *Über Theocr. XXV und Mosch. IV* (= Megara), Luckau, 1891; Legrand, *Étude*, p. 355 sqq.; and see on Theocr. xiii. 32, 47, 58, 54; xvii. 64, 88; xxv. 44, 10, 17; xxii. 82, 98, 106, &c., to mention a few out of many; in pastorals, see on vii. 13; v. 10; iv. 8; xi. 22; in mimes, xv. 79; ii. 14, 112.

a passage is of Homeric reminiscence it never becomes a cento or mosaic; it rather shows a writer steeped in Homeric language, blending it with his own phrase to a harmonious whole. We might say of his characters that they are talking Homer without knowing it¹; while for the reader the Homeric reminiscence suggests happily similarity or contrast of scene.

But as concerns form, the hexameter of Theocritus is a new instrument wrought to the highest delicacy, yet free from the strict formalism of the majority of the Alexandrian writers. Its elaboration varies naturally with the style of each piece. xv bears to i, ii, iii, the same relation that the iambs of Aristophanes bear to those of Sophocles; it is wholly colloquial, and art has not only hidden but banished art. The charm of the verse often escapes analysis; but the following characteristics should be noted:—

The symmetry with which his verses, or groups of verses, are constructed.

(a) Actual strophic arrangement, with refrain² verse as in i:

ἀρχετε βουκολικᾶς Μοῖσαι φίλαι ἀρχετ' αἰοιδᾶς.

ii: ἰνυξ, ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.

The refrain divides the poem into groups of lines, each group forming a completed whole (see especially first half of *Id.* ii).

(b) Strophic, but with no refrain:

In *Idyll* iii. 6-23 fall naturally into groups of twos and threes; 24 is an interruption; 25-39 falls in threes; 40-51 forms a song, also in threes; *Id.* x. 42-55 falls into couplets, each couplet completing one idea.

(c) Besides these correspondences, which can be measured, there is throughout the idylls a natural balance of verse or phrase not determined by numerical law, but by the judgment of the ear.

This is effected in a number of ways.

¹ In iv. 8 βίην καὶ κάρτος is intentionally used by Battos to parody Corydon's grandiloquence.

² See on l. 64.

(a) By neat antithesis of lines.

xi. 22, 23 ; i. 97, 98.

ii. 28, 29 :

ὥς τοῦτον τὸν κηρὸν ἐγὼ σὺν δαίμονι τάκω,
ὥς τάκοιθ' ὑπ' ἔρωτος ὁ Μύνδιος αὐτίκα Δέλφισ.

Or the beautiful ii. 38, 39 :

ἡνίδε σιγῇ μὲν πόντος, σιγῶντι δ' ἀῆται'
ἀ δ' ἐμὰ οὐ σιγῇ στέρνων ἔντοσθεν ἀνία.

xii. 1, 2.

(b) By division of a line into two rhythmic units :

xiii. 4 :

οἱ θνατοὶ πελόμεσθα, τὸ δ' αὔριον οὐκ ἐσορῶμες.

xi. 75 :

τὰν παρεοῖσαν ἄμελγε. τί τὸν φεύγοντα διώκεις ;

ii. 1, 43, 65 ; iii. 13.

iv. 42.

xvi. 13.

(The second unit often runs over into the first foot of the next line : xvi. 64 ; xii. 17 ; ii. 23, &c.)

The second may be antithetical to the first (x. 30) or amplificatory (xiv. 4 ; xiii. 7 ; xviii. 10).

(c) A period of verses is closed by a line which is complete in itself, as a single or double sentence, e. g. ii. 24-26 :

ὥς αὖτα λακεῖ μέγα καππυρίσασα
κῆξαπίνας ἄφθη, κοῦδὲ σποδὸν εἶδομες αὐτᾶς,
οὕτω τοι καὶ Δέλφισ ἐνὶ φλογὶ σάρκ' ἀμαθύνοι.

Cf. xvi. 50 :

εἰ μὴ φυλόπιδας προτέρων ὕμνησαν ἀοιδοί ;

xvi. 51-56, an elaborate period closed by

εἰ μὴ σφεας ὤνασαν Ἰάονος ἀνδρὸς ἀοιδαί.

(d) The verses are marked into symmetrical divisions by the frequent use of Anaphora and similar figures.

(1) With conjunctions, same word repeated :

i. 65 :

Θύρσις ὅδ' ὥξ Αἴτνας, καὶ Θύρσιδος ἀδέα φωνά.

i. 2, 93, 74, 132.

ii. 43 :

ἐς τρίς ἀποσπένδω καὶ τρίς τάδε πότνια φωνέω.

(Cf. 23, 38, 98, 165.)

vii. 35 :

ξυνὰ γὰρ ὁδός; ξυνὰ δὲ καὶ ἀώς.

vii. 143.

xvii. 1, 77 ; xxii. 56, 213, 193.

xxiv. 9 :

ὄλβιοι εὐνάζοισθε καὶ ὄλβιοι ἀὼ ἴκοισθε.

xxvi. 15, 30, 32, and many others.

(2) With no conjunction (even more frequent) :

i. 72, 80, 105 ; v. 38 ; viii. 3-4, 11-12, 76-77.

i. 120-121 ; xiv. 47 :

Λύκος νῦν πάντα, Λύκῳ καὶ νυκτὸς ἀνῶκται.

xvii. 73 ; xviii. 49 :

χαίροις ᾧ νύμφα, χαίροις εὐπένθερε γαμβρέ.

vii. 118, &c. ;

especially with small words, article, preposition, interjection, negatives, &c. (displacing a conjunction) :

i. 67 :

ἦ κατὰ Πηνειῷ καλὰ τέμπεα ; ἦ κατὰ Πίνδῳ ;

xiii. 7.

i. 141 :

τὸν Μοίσαις φίλον ἄνδρα, τὸν οὐ Νύμφαισιν ἀπεχθῇ.

viii. 53 ; i. 115, 116 ; xvi. 1 ; xi. 45, &c.

(e) A leading word is repeated in the same clause, and same construction (ἐπαναδίπλωσις) :

i. 12, 15 :

οὐ θέμις ᾧ ποιμὴν τὸ μεσαμβρινόν, οὐ θέμις ἄμμιν.

i. 64 (refrain) ; i. 66 ; ii. 118 ; xxiv. 40 ; Epig. vi. 3.

There is here in each case a slight pause before the repeated word; the repetition serves to pick up the rhythm, and coming in each case in the fifth foot emphasizes the 'bucolic caesura'; cuts off the last two feet from the rest of the line, and gives a peculiar light lilt to the verse.

(f) Not unlike the last is the repetition of a word after the sense is complete, in order to rest upon it some fresh detail of description:

i. 29:

τῶ περὶ μὲν χεῖλῃ μαρύεται ὑψόθι κισσός,
κισσὸς ἐλιχρύσῳ κεκοιμένος.

Without the repetition of κισσός the added description would come in after the completed phrase heavily and dragging. κισσός repeated gives the sense and rhythm a new lift.

Cf. Propertius, ii. 8. 17:

Hinc etenim tantum meruit mea gloria nomen,
gloria ad hibernos lata Borysthenidas.

Propertius, i. 3. 32:

Donec diversas percurrens luna fenestras,
luna moraturis sedula luminibus.

In Homer with Proper Names, *Iliad* ii. 837, 849, 871, 671; *Iliad* vi. 396.

(g) Triplets of expression are especially common:

i. 71:

τῆνον μὰν θῶες, τῆνον λύκοι ὠρύσαντο,
τῆνον χῶκ δρυμοίο λέων ἔκλαυσε θανόντα.

i. 80, 101.

iii. 42:

ὥς ἴδεν, ὥς ἐμάνη, ὥς εἰς βαθὺν ἄλατ' ἔρωτα.

viii. 76; i. 116; xiii. 10-12; xv. 123; xxv. 106, 170; xi. 36, &c.

So xvi. 82 (three gods invoked), cf. xviii. 50; i. 68 (three haunts of Nymphs), cf. xvi. 51, 55, 71, 34; vii. 83.

(h) A fullness and neatness of expression is obtained by repeating a word from main to subordinate clause:

i. 23:

αἱ δέ κ' αἰείσης
ὥς ὅκα τὸν Λιβύαθε ποτὶ Χρόμιν ἄσας ἐρίσδων.

i. 28; ii. 30.

ii. 46; ii. 49, 118, 114.

iii. 10, 11; v. 52; vi. 5.

vii. 97:

τόσσον ἐρᾷ Μυρτοῦς, ὅσον εἶαρος αἶγες ἐρᾶντι.

viii. 88; xi. 71; xvii. 66; xviii. 21; xviii. 26; xviii. 29-31; xxx. 25.

(i) Most important of all is the figure called *Traductio*, in which a leading word is repeated from clause to clause in different forms:

i. 144:

ὥς κεν ἀμέλξας
σπείσω ταῖς Μοῖσαις. ὦ χαίρετε πολλάκι Μοῖσαι.

Cf. xv. 103.

ii. 23:

Δέλφισ ἔμ' ἀνίασεν· ἐγὼ δ' ἐπὶ Δέλφιδι δάφναν
αἶθω.

An idea is taken up antithetically:

i. 97-98 λυγιεῖν . . . ἐλυγίχθης, especially in dialogue, v. 2-4; v. 14-17; v. 112-114.

v. 124-126; v. 80, 82 φιλεῦντι . . . φιλέει.

xv. 60, 61 παρενθεῖν . . . ἦνθον:

or the word runs through a passage; with loving repetition as—Νύμφαι, vii. 137, 148, 154.

'Αγεάναξ, 'Αγεάνακτι, 'Αγεάνακτος, vii. 52, 61, 69.

Μοῖσαι, xvi. 58, 69, 107.

Τίτυρος, iii. 2-4; Κομάτας, vii. 83-89, cf. xv. 143-4, especially the running repetition of αἰοιδῇ, αἰοιδός.

xvi. 1, 19, 21, 24, 44, 50, 57.

So parallelism between two periods is obtained:

xii. 28, 34 ὄλβιοι, ὄλβιος; iii. 49, 50 ζαλωτός, ζαλῶ, and see note on i. 82 τάκεται.

Note i. 1 ἀδύ; 2 ἀδύ; 7 ἄδιον; 65 ἀδέα; 148 ἀδείαν.

So xvi. 5 τίς γάρ is taken up in xvi. 13.

ἄμναστοι, xvi. 42, is taken up antithetically xvi. 45.

xvii. 26, repeated, xvii. 27; xviii. 44=xviii. 46; xxvi. 16, 18 Πενθέυς.

(*k*) Simple verbal antithesis is used to produce this same symmetry of expression:

xvi. 3, 4; xvi. 87:

ἀριθμήτους ἀπὸ πολλῶν.

xvi. 105:

Ὁρχομενὸν φιλέοισαι ἀπεχθόμενον ποτε Θήβαις.

xxv. 41; xv. 25; xvi. 101; xxviii. 24.

Paronomasia, ix. 31; i. 34; xvi. 3; xxii. 65 *εἷς ἐνί*; xiv. 63 *πολλοῖς πολλὰ διδούς*.

xviii. 53.

xvii. 42; ix. 32.

vi. 23; xv. 93; xxix. 32.

(*l*) Phrases are repeated (changed in form or not) in the same idyll.

ii. 8=ii. 97; ii. 4=ii. 157.

ii. 116=132.

vii. 28=94; xvi. 7=28, 31-41.

Either as above (*i*) setting out the leading idea in a new light, or returning as in ii. 157 sadly to the original sorrow.

(*m*) Rhyme is used with considerable frequency:

(1) The end of the hexameter rhymes with a word forming the weak caesura of the same line, xxvi. 30:

αὐτὸς δ' εὐαγέοιμι καὶ εὐαγέεσσιν ᾄδοιμι.

i. 96; vii. 62.

(2) Mascul. caesura and end, i. 64, &c.; viii. 31; xxiv. 89.

(3) Each half of pentameter, Epig. ix. 4; xv. 4; xvi. 4.

(4) Second and fourth arsis, viii. 30, 61; xxv. 1, &c.

In the first and third case the effect is to round off and balance the two halves of the line; the ear is prepared for the cadence of the end of the line. This is not peculiar to Theocritus: graceful examples can be found both in Greek and Latin.

Philetas:

καὶ γάρ τις μελεοῖο κορεσσάμενος κλαυθμοῖο.

Anacr. 75:

*ἴσθι τοι καλῶς μὲν ἄν τοι τὸν χαλινὸν ἐμβάλοιμι
ἡνίας δ' ἔχων στρέφοιμί σ' ἀμφὶ τέρματα δρόμον.*

Propertius has a pretty triple rhyme, i. 8 :

‘Illa vel angustó mecum requiescere lectó
Et quocunque modó maluit esse mea.’

(n) Lastly we may notice here the not infrequent repetition of a word immediately :

xi. 72 ὦ Κύκλωψ Κύκλωψ.

i. 123 ὦ Πάν Πάν.

vi. 8 τάλαν τάλαν.

Epig. iii. 6 φεῦγε, φεῦγε (cf. Epig. ix. 4, 9), generally for the sake of pathos. Instances might be multiplied from any language : it will be sufficient to remember Shakespeare’s

‘O Romeo, Romeo ! wherefore art thou Romeo ?’

M. Arnold’s

‘Strew on her roses, roses !’

Add to these points the fact that Theocritus writes generally in short rounded periods, often by the single line, with the daintiness but not the monotony of Catullus’ hexameter, and it will be seen how widely his verse differs from the old Homeric ἔπος. We get melody in each separate phrase, not a sonorous march of the whole : the verse dwells affectionately on each detail and often looks back at what it has left, whatever be the feeling it would keep before us : effective for nature’s sights, sounds, or a fondly remembered name ; indignation at the greed of men ; sarcasm directed at another (i. 97) or envy of good fortune (xii. 28).

The loud lyre of Homer is changed for the pipe of Pan.

The same characteristic appear in some degree in Vergil’s *Eclogues*, distinguishing their metre from the ‘ocean roll of rhythm’ of the *Aeneid*.

C.—The Authenticity of the Poems attributed to Theocritus.

In dealing with the question of authorship we have to follow three lines of evidence, (a) the testimony of MSS. existing or inferred ; (b) the testimony of ancient writers,

scholiasts, grammarians who cite passages of Theocritus, imitations by Greek and Latin poets where such can be definitely traced to Theocritus; (c) internal evidence of style, grammar, vocabulary, versification.

An examination of this evidence leads to an unqualified rejection of the poems numbered in the traditional text xix, xx, xxi, xxiii, xxvii, and the *εἰς Νεκρὸν* "Ἀδωνιν. xxv and the Megara must be accepted or rejected together. I have therefore included the Megara in the collection.

We must in the first place clear our minds from any prejudice arising from the now traditional order¹, which dates only from the edition of Stephanus (1566 and 1579). This arrangement has no support in the MSS. or early editions, but poems of Theocritus, Bion, and Moschus, are mingled together without clear assignment of author.

Setting aside the *editio princeps* (Mediolana, 1481) which contains i-xviii only we have to take into account four printed versions²:

(1) Aldine α (1495) i-xviii, Epit. Bionis, Europa, "Ἐρως Δραπέτης, xix, Epit. Adonid. 20, 21, Megara, 1-13, Epit. Adonid. 35-fin., xxii. 1-44, 92-185, xviii. 52-59, xxiii, Syrinx, Νεκ. "Ἀδων.

(2) Aldine β (1495), a correction and supplement of above.

(3) Juntine (1515) i, vii, iii-vi, viii-xiii, ii, xiv-xviii, xxii, xxiv, Europa, xxix. 1-25, xxvi, xxvii, xxviii, Megara, xxv, xxi, xxiii, xx, Epit. Adonidis, Νεκ. "Ἀδων., Epit. Bionis, "Ἐρως Δραπ. xix, Epigrams, Syrinx, &c.

(4) Callierges (1516). The same contents, different order, xxvii standing last, before epigrams.

These two are practically one authority, being both prepared from a copy supplied by M. Musurus derived from a lost *Codex Patavinus*.

The MSS. vary enormously in contents and order of poems (see the descriptions of them in Ahrens' and Ziegler's editions, and in Hiller's *Beiträge*).

¹ Departed from only by Ahrens and Brunck.

² A full account of the editions is given by Ahrens, *Poet. Bucol.* i. The whole question is discussed by Ahrens in *Philologus*, xxxiii; and Hiller, *Beiträge zur Textgeschichte*, Leipzig, 1888.

Of the editions above mentioned the Aldines go back to two Vatican MSS.—Vat. 1311 (11) and Vat. 1379 (18). Of these 11 is derived from a now mutilated MS., Vat. 1824 (23); 18 and the Ambros. 75 (c)—in its central portion—are derived from the Paris MS. 2832 (M).

From a comparison of 23 (or its representatives) and M, Hiller infers an archetype Φ containing i, v, vi, iv, vii, iii, viii–xiii, ii, xiv, xv, xvi, xxv, Megara, xvii, Epit. Bionis, xxii, xviii, xx, xxi, *Ερως*, xix, Epit. Adonid. *Νεκ. Ἄδων.*, xxiii; Epit. Achillis (*Beiträge*, p. 57 sqq.). Beyond this, in turn, can be reconstructed an older archetype Φ^m .¹ This was smaller, and included i–xvi, xvii, xviii, Epit. Bionis, xxii, xxv, Megara.

What is added to this by Φ is added from a new source, and, to judge from the condition of the text, an exceedingly bad source.

On this line then our MSS. are gradually reduced till we get to the respectable Φ^m . The suspected poems have no good tradition. They belong to the Φ group only, and do not go back to Φ^m .

A. The second line to follow is that represented by Juntine and the Paris MS. D.

This MS. is divided into three parts—D¹ i–iii, viii–xiii, iv–vii, xiv, xvi, xxix, Epigrams; D² xvii, xviii, xv; D³ xxiv, xxii. 69–fin., xxvi, xxviii, Megara, xxv. 85–fin., 1–84, Epit. Bionis, *finally, after three and a half blank pages*, xxvii, Securis.

This adds to the Φ group, xxiv, xxvi, xxviii, xxvii (D³), xxix, Epigrams (D¹); of suspected poems it contains, xxvii, Megara, xxv.

Other MSS. to be taken into account are:—

(1) k (Ambros. 222, our best MS.), i, vii, iii–vi, viii–xiii, ii, xiv, xv, xvii, xvi, xxix, Epigrams.

(2) The corrections of D (D^b in Ahrens).

(3) Ambros. 75 (c), first and fourth parts (Ziegler, p. vii).

(4) Vat. 1311—third part—11^c, for xxiv. 1–87.

(5) Vat. 1311—first part—11^a for xxviii, xxix. 1–8.

From D and the Juntine can be reconstructed, (1) *Codex*

¹ From a comparison of Φ with the MSS. m and p.

Patavinus of Musurus, (2) archetype of *Patavinus* and D (Π, see Hiller, p. 4).

D^b is better than D, akin to k, and must have been used by Musurus here and there (e. g. xxiv. 66). The origin of these corrections may be called Π².

Now we get D^b evidence in xxiv. 109, 45 ; xviii. 36, 20 ; xxv. 92, 114 ; Megara, 49 ; *not* in xxii, xxvi, xxvii ; therefore the double tradition of Π Π² attests xxiv, xviii, xxv, Megara.

For xxiv we have also 11^c, a MS. showing marked peculiarities, and not derived from Φ or Π or Π².

Ambros. 75 (c)—first part—contains, Epigrams, xxiv, xxvi, xxvii, agreeing with D in almost every respect and forming no new authority :

e. g. xxiv. 66 χρέος D^b om. D c.

xxiv. 26 εἴλετο D^b : εἴχετο D c.

xxvi. 34 κάτθετο D c : θήκατο Junt.

xxvii. 8. om. D c, &c.

xxiv. 91 δράκοντε c D^b : δράκοντες, D by copyists error and false correction.

The difference of arrangement in c and D is easy of explanation.

The MSS. evidence for the idylls included in D is therefore—

For xviii, xxv, Megara—Π Π² Φ Φ^m.

For xxii—Φ^m Π.

For xxiv—Π Π² 11^c.

For xxvi, xxvii, Π (represented by D c Junt.).

For Epit. Bionis, Φ^m Φ Π.

The last is obviously untheocritean ; its exclusion from Π² is a testimony to the superiority of that collection.

xxvi has only the support of Π, but has external authority, and is placed among pieces undoubtedly genuine in D.

xxvii is placed apart from the rest in D, is not in Π², and that it came into Π from a new and bad source is shown by the striking deterioration in D's text. The differences of Juntine are due to conjecture only as in *Id.* xxi.

xxii has explicit external authority.

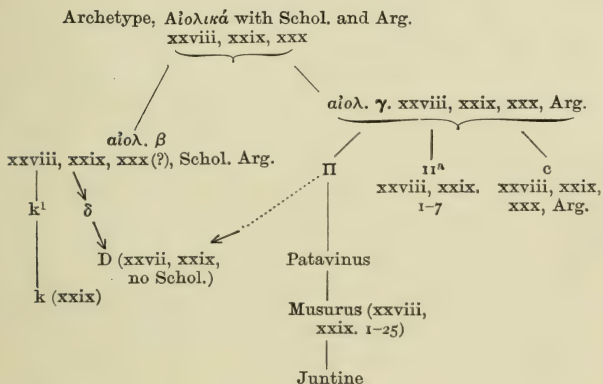
xxvii may therefore be rejected, and we get as undoubtedly genuine, xviii, xxii, xxiv, xxvi, possibly Megara and xxv.

Idylls i–xvii are contained in nearly all the good MSS., and, so far as such evidence goes, cannot be impugned.

There remain xxviii, xxix, xxx, and the Epigrams.

Only one MS.—c—contains the three Aeolic poems. D has xxviii, xxix. Juntine has xxviii, xxix. 1–25. 11^a has xxviii, xxix. 1–6. k has xxix, with Argument and Scholia. In character D resembles k; c differs from both and resembles 11^a (D^b does not appear).

The genealogy of the MSS. must be somewhat as follows :



[D places xxix in first part as in k. xxviii in D^c; the connexion of D with Π is very doubtful here. δ probably Π². αἰολ. γ suffered two mutilations losing (1) xxix. 26–end and 30; (2) xxix. 7–24. c was copied before mutilation; 11 (with Ahrens' MSS. G. 6. c) after second mutilation, *Patavinus* after first.

Ahrens—*Philol.* xxxiii. p. 589—holds that xxx came into c from a new source, arguing from absence of argument and corruption of text. But c has all three poems in *one* hand; and continuously written; and the corruptions in xxx are nearly all at the end of lines—an indication that it was copied from a torn MS.]

The name of Theocritus is not attached to these poems in the MSS., but c and vi have arguments to xxviii; k to

xxix. These arguments come from one archetype, and that of xxviii assumes Theocritean authorship. The Epigrams probably came from same source as xxviii-xxx. They have the authority of k, D, and Juntine (hence II), and independently that of the Anthology.

Hence, in conclusion, our good MSS. accept as genuine i-xvii, xxii, xxiv, xxvi, xxviii-xxx, Epigrams, xxv, Megara; the last two always placed together.

None of our MSS. are older than the twelfth century, the majority belong to the fourteenth and fifteenth centuries; they represent therefore only Byzantine tradition. A study of the MSS. shows further that in Byzantine times the poems of Theocritus had to be collected from scattered sources, all our fuller MSS. are compilations. Ahrens (in *Philol.* xxxiii) has attempted to show what collections of Theocritus' poems were made at various times, and argues for the existence of three of importance:

(1) i-ix, made by Artemidorus a scholar of Augustan times. He argues from the fact that many MSS. have only i-ix: that Scholia to i-ix are found in some MSS. drawn from a different source to the rest. That the collection existed is clear; but the MSS. containing it are only bad MSS. Artemidorus certainly made a collection, but it certainly included more than i-ix as his epigram shows:—
(*A. Pal.* ix. 205)

Βουκολικαὶ Μοῖσαι, σποράδες ποκά, νῦν δ' ἅμα πᾶσαι
ἐντὶ μιᾷς μάνδρας, ἐντὶ μιᾷς ἀγέλας.

(2) i, v, vi, iv, vii, iii, viii-xiii (as in MSS. Q p w). This was undoubtedly an early collection.

(3) i, vii, iii-vi, viii-xiii, ii, xiv, xv, xvii, xvi, xxiv, xxii, xviii, xxvi, xxviii-xxx, xxvii, Epigram, xxv, Megara. This Ahrens attributes to Eratosthenes.

This collection is too wide. As appears from the foregoing examination of the II and D line of MSS., D is a composite MS., and of its tributaries that which represents the best tradition (II²) did not include xxii, xxvi, or xxvii. The assignment of the collection to Eratosthenes is merely hypothesis.

The scope of this edition makes a full examination of

these points impossible. I can give only a summary of the results, as they appear trustworthy, and must reserve a more minute discussion for another place :—

The Scholia afford a base of discussion. We have pre-Byzantine Scholia and Arguments only to i–xviii, xxviii–xxx. Scholiasts are cited by name in *Idylls* i, ii, iii, iv, v, vii. Arg. xii is from Eratosthenes. Munatios is mentioned in Arg. iii, vii, xvii ; Schol. ii. 100, vii. 106, 138.

(1) This Eratosthenes lived in the time of Justinian (see Ahrens, *Poet. Bucol.* ii, p. 33) ; he is the author of an epigram, *A. Pal.* vi. 78, showing marked imitation of Theocritus, and may unhesitatingly be regarded as an editor of our poet, and author of part of the Scholia. It is remarkable that Arg. xii and no other is attributed to him ; moreover this argument differs from all the rest in form. It is a probable conclusion that Eratosthenes added *Id.* xii to a collection already existing, *with Scholia*. This cannot have been Ahrens' third collection, since, of the poems therein, many have no Scholia at all ; and it is hardly conceivable that they should have been entirely lost. Note further : Eratosthenes is never mentioned as a commentator. Is this because he is the author of our Scholia in their final form ? Eratosthenes' *Theocritus* contained therefore :

i, vii, iii–vi, viii–xiii, ii, xiv, xv, xvii, xvi, xviii, xxviii–xxx (the order of i–xvii appearing in k).

(2) We shall have Munatius' edition, appearing shortly before Eratosthenes', and of the same contents, save that xii is not included. Munatius introduced with his commentary several notices concerning Theocritus' parentage (Arg. *Id.* iii, vii, xvii). It was to his edition in all probability that the epigram was affixed—

ἄλλος ὁ Χῖος· ἐγὼ δὲ Θεόκριτος ὃς τὰδ' ἔγραψα
εἰς ἀπὸ τῶν πολλῶν εἰμὶ Συρακοσίῳν,
υἱὸς Πραξαγόραο, περικλειτῆς τε Φιλίνης·
μοῦσαν δ' ὀθνεῖν οὔτιν' ἐφειλκυσάμην.

The last line meaning 'I have introduced no alien Muse,' i. e. no song from another hand ; and distinguishing Munatius' edition of *Theocritus* only from

(3) an earlier edition of the bucolic poets. This early

Corpus bucolicorum may be taken to have included Theocr. i, iii–xi, Bion, Moschus, perhaps Philetas, and others.

(4) There are left over from these three editions, *Idylls* xxii, xxiv, xxvi (the Berenice), xxv, Megara. These would together form a convenient *biblion*, and could be classed roughly as ἔπη ἡρωικά. They must have existed without Scholia, if they existed together, and that they did exist together is rendered probable by their conjunction in D³.

It is uncertain whether the Epigrams ever existed in separate form after the compilation of the Anthology of Meleager.

On this line of argument therefore we are led to accept and reject just the same poems as by the argument from our existing or demonstrable MSS.

B. External evidence: citation and imitation.

Citations are made by grammarians from xviii. 49; viii. 66; xxiv. 138; xxii. 72, 137; xxvi. 1; xxviii. 1; xxv (Hiller, *Beiträge*, p. 65). These can be seen in full in Ahrens' edition at foot of text.

Arguments from imitation have little weight owing to the impossibility of proving that the imitation must be from Theocritus.

There is certain evidence that Theocritus wrote poems which have not been preserved. A fragment of the Berenice has come down to us; and Eustathius and Servius quote or allude to others (see Meineke, p. 397). Suidas has a curious note: Θεόκριτος ἔγραψε τὰ καλούμενα βουκολικά ἔπη Δωρίδι διαλέκτῳ· τινὲς δὲ ἀναφέρουσιν εἰς αὐτὸν καὶ ταῦτα· Προϊτίδας· ἐλπίδας· ὕμνους· ἡρωίνας· ἐπικήδεια μέλη (so Bekker, ἐπικήδεια, μέλη, Birt)· ἐλεγείας· ἰάμβους ἐπιγράμματα. We do not know the origin of the above statement, nor who the τινὲς were; nor whether Suidas means isolated poems or βιβλία bearing the above titles. Attempts have been made to identify the names with the poems in our Theocritus¹: βουκολικά ἔπη, i–xi, xxvii, &c.; ἐλπίδες, xxi; ὕμνοι, xvii, xvi, xxii; ἡρωίνας, xxvi, xviii; ἐπικήδεια, Epit. Adonidis, Epit. Bionis; μέλη, xxviii, xxix, xxx; ἐλεγείαι, viii; ἰάμβοι and

¹ Notably by Birt, *Antikes Buchwesen*.

ἐπιγράμματα, Epigrams. Even if this is the right method the identification of ἐλεγείαι and ἱamboi is unlikely. By the first is more likely meant some of the epigrams, if not poems, altogether lost: for ἱamboi we might read μιῖamboi a confused description of xv and the mimes. The Προιτίδες are left out of account. J. A. Hartung thinks that Vergil may betray knowledge of the poem in *Ecl.* vi. 48:

‘Proetides implerunt falsis mugitibus agros.’

The story is certainly current in Alexandrian literature (Call. *Dian.* 233 *sqq.*), and was dealt with by *Bacchylides* (xi), a poem which Callimachus obviously knows. It is possible enough that Theocritus wrote such a poem (on the model of xxvi), but no proof for or against can be adduced.

Not much importance attaches to the statement that one Marianus (400 A. D.) paraphrased Theocritus in 3150 iambic verses. He probably included the other pastoral poets.

C. Internal evidence.

In *Id.* xx we notice as untheocritean:—

(1) The large proportion of uncontracted forms—φιλέειν (4), λαλέεις (7), νοσέοντι (9) &c.

(2) The forms—ἐμείο, συνεχές, ἄφαρ, στομάτων, ἀδέα, κρέσσων, ἐμμί, ἦδέ, πολλόν.

(3) The words—βοηνόμον, ἄγροικος, δονέω, δώνακι, πλαγιαύλω, ἀνά (of time), ἀνέρι βούτῃ separated. Contrast i. 86; vi. 7; vii. 32.

The poem is full of reminiscences of Theocritus—xxvii = xi. 38; xxi *sqq.* = vi. 34; xxvi = xi. 19; xxx = xi. 76 (see Meineke, p. 328). [κρήγνον = ‘true,’ see *ad loc.*]

(4) In metre the poem is far more dactylic than the genuine pieces, the proportion of dactyls to spondees in the first five feet being 5·08 : 1 as against 3·5 : 1 in Theocr. *Id.* iii. In Theocr. iv it is 2·33 : 1 (cf. Kunst, *De versu Theocr.*, p. 10; Legrand, *Étude*, p. 329).

Still more decisive is the general tone of the poem. The contrast of town and country manners is not a Theocritean motive. There is no setting, or localization. To whom is it addressed?

The piece is obviously of later authorship, but who wrote

it has mercifully been forgotten (see further, Hiller, *Beiträge*, p. 70).

xxiii was apparently known to Ovid (see note on v. 16), but this proves nothing for authorship. The motive becomes a commonplace in the writers of so-called romance (Charito, *E.* 10; Ovid, *Met.* xiv. 701). The evidence of style and metre is the same as for xx. The tone is maudlin and namby-pamby. In language note untheocritean: ἀπηνέος, ἀτειρής, τὸν βροτόν (11), ἐθέλω with accus., σβέσσω (Theocr. uses the σσ only in aorist), οὐδὲ ἔν, πῶς (for ὅπως), ὑποπτεύησι.

xix resembles Bion iv (Meineke) in conception, and may be with probability ascribed to that poet (so Valck., Hermann, and others).

xxvii is condemned by style, and by the coarseness of its tone. The language also obviously belongs to a late writer *ιδὲ πῶς, δίδου ὄφρα φιλάσω* for *δίδου φιλάσαι, μίτρᾱν*. Untheocritean are *σεῖο, ναὶ μάν, Παφία*.

xxi is a far more important poem, and has been thought fully worthy of Theocritus. 'There is nothing in Wordsworth,' writes Mr. Lang, 'more real, more full of the incommunicable sense of nature, rounding and softening the toilsome days of the aged and the poor, than the Theocritean poem of the Fisherman's Dream.'

But a piece worthy of Theocritus is not necessarily a Theocritean piece, and the 'nature' of xxi is not the nature of Theocritus.

The evidence of language is strong: αἰφνίδιον, μελεδώνη, ἐγγύθι, ἀθλήματα (new sense); θλιβομένην ('narrow'), τρυφερόν (new sense), προσέναχε, φίλος πόνος, ἤρεθον, μινύθειν, σιδάροις (*pl.*), τραφερῶν, ἡρέμα, ὥμοσα δ' οὐ, ταρβῶ, ἐπιμύσσησι, φυκίοις, Ποσειδάωνι, ἰχθύα, ἰχθῦν—all these are untheocritean. The rhythm of v. 15 is unparalleled. The long list of implements in v. 10 *sqq.* is foreign to our poet's style.

Still less than Theocritus is Bion the author: the spondaic character of the verse alone proves this; and there is no evidence that Bion or Moschus ever wrote realistic poems.

A much stronger case could be made out for assigning the poem to Leonidas of Tarentum, or at any rate to a close imitator of that writer:—

ἰχθύος (6) sing., cf. *A. Pal.* vii. 504 κίχλης καὶ σκάρου ἰχθυβολεύς. φυκίεντα δέλητα, cf. *A. Pal.* vii. 504 πετρήεσαν (living under rocks); vii. 273 αἰπήεσσα καταγίς (from the heights). θλιβομέναν (pres. part.), cf. *A. Pal.* vii. 665 πεπταμένους αἰγιαλούς. ὕπνον ἀπωσάμενοι, cf. *A. Pal.* vii. 726 ἀπώσατο πολλάκις ὕπνον.

Leonidas' epigrams, *A. Pal.* vi. 4; vii. 295; vii. 504, are 'fisher epigrams.' The first is a dedication from the fisher *Diophantus*. xxi is addressed to *Diophantus*. The second is on the death of *Theris* who ἔθαν' ἐν καλύβῃ σχοινίτιδι λύχνος ὁποῖα, cf. xxi. 7. The list of implements in xxi is thoroughly Leonidean (*A. Pal.* vi. 4, 205, 204, 296, 35).

Leonidas is essentially a poet of humble life and workers (cf. *A. Pal.* vi. 288; vii. 726). He is remarkable for his bold use of new words, or old words in new senses. True, we know Leonidas only as an epigrammatist, and one of no great note; but *A. Pal.* vii. 736, 295, 472; vi. 300, show a certain pathos and poetic power; and though xxi shows a humour not found in Leonidas, yet the elaboration and conception of the poem are of the simplest and not beyond the power of the Tarentine. There is evidence, finally, that even before *Meleager's* time the poems of Leonidas and *Theocritus* had been confused (cf. note prefatory to *Epigrams*).

The only objections to recognizing Leonidas as author are (1) the form of such lines as 16, 56, 60—not paralleled from Leonidas (cf. *Geffcken, Leonidas von Tarent*, p. 142); (2) the representation of humble life is a common motive both in New Comedy and afterwards (*Plaut. Rudens*; *Herondas*; *Geffcken, op. cit.*, p. 137); (3) that we do not know of Leonidas as an author of anything but epigrams.

Reitzenstein's judgement is worth quoting (*Epigram und Skolion*, p. 152): 'Anders ist der Stil der Ἀλκίς, sie können nicht dem Leonidas gehören, trotz der weiten Aufzählung der Fischergeräte, einzelner kühner Wörter, ja einer direkten Entlehnung aus Leonidas. Dann sind die Ἀλκίς aber von einem Nachahmer des Tarentiners, welcher seinerseits die pomphafte Sprache desselben herabgestimmt und gemildert hat.' But it is not impossible that Leonidas himself modified

his style under the direct influence of Theocritus in Cos.

The question of xxv and Megara is much more difficult. That they are by the same author is now generally accepted; who this author was is still *sub judice*¹.

(1) The two poems are conjoined in the MSS. (Π Π² Φ Φ^m); community of authorship being obviously assumed.

(2) Internal evidence: the two poems have a large number of words in common which do not occur elsewhere in the *Corpus bucolicorum*, e.g. ἀθέσφατος, ἄμοτος (as adj.), γόνος, δεδεγμένος, ἐκπάγλους, βίη Ἑρακλεΐη, κλάζειν, κ.τ.λ.; cf. αἰνολέοντα, xxv; αἰνοτόκεια, Meg. (Legrand, *Étude*, p. 264). The metrical structure of the two is much the same, allowance being made for the difference of the character of the persons (Hiller, *Beitr.*, p. 63). The vocabulary of both is partly Homeric, partly that of the new epic, though xxv contains the more unhomeric words.

The evidence of metre is instructive. There are four general 'laws' of the hexameter observed in Alexandrian writers²:—

(1) A trochee or dactyl in the second foot must not be formed by a word commencing in first foot.

(2) The masculine caesura in third foot must not be preceded by an iambic word.

(3) Masculine caesura and diaeresis in both third and fifth foot of same line is forbidden.

(4) Diaeresis in fifth arsis is only allowed when the verse contains *weak* caesura and third foot is followed by a long word.

Theocritus neglects these laws entirely in his pastorals and mimes, e.g. first law, vii. 14, 38, 65, &c.; second law, ii. 76, 126, 130, &c.; third law, x. 11, 39, &c.; fourth law, xi. 7, 71, &c.

In the *epic idylls* (among which reckon xiii, xvii, xxii,

¹ See Hiller, *Beiträge*, p. 66; L. Genther, *Über Theocr. xxv und Moschus iv*, Luckau, 1898. Legrand, *Étude*, p. 17, accepts xxv, says nothing about Megara.

² See Meyer, *Zur Geschichte des griech. und latein. Hexam.*; cf. Geffcken, *op. cit.*, p. 141 sqq.

xxiv, xxv, Megara) the number of places where the laws are neglected are (if my counting is correct):

	xiii	xvii	xxii	xxiv	xxv	Megara
First law . . .	4	5	8	5	14	7
Second law. . .	3	2	5	1	13	2
Third law . . .	1	1(?)	5	0	2	0
Fourth law. . .	2	6	11	5	11	6

Enclitics are counted as forming one word with the preceding. In fourth law if preposition+noun is counted as *one word*, xvii will lose one extra, xxii will lose six extra, xxiv will lose three extra, xxv will lose two extra, Megara will lose two extra.

The Megara resembles xxiv and xvii most nearly. xxii is especially lax in third, xxv in second, but all six poems agree pretty closely, but differ from the practice of other writers. Moschus, to whom the Megara was assigned by Stephanus, neglects in the *Europa* the first law four times, second twice, third twice, but fourth *never*.

In structure there are striking resemblances. Both begin and end with striking abruptness. Both narrate an episode in Heracles' life through the speech of persons in the poem, not directly from the poet. And while the tone of the two differs widely it differs no more than is necessitated by the difference of characters. The strong virility of xxv suits Heracles and his manly companion; the complaining frightened tone of the Megara suits the unhappy women-folk. More might perhaps be made of the absence of any 'setting' in 'Megara,' but if we have been right in concluding that Theocritus not seldom follows Bacchylides as a model, here again we might see a trace of the lyric poet's influence. The Megara bears a most striking resemblance to Bacchylides' *Ode* xviii (dialogue of Aegeus and Medea), in which an exploit of Theseus is told of.

There seems then good reason to go back on the judgement of Stephanus, and to assign xxv and Megara to the same author.

For making this author Theocritus we have—

(1) MSS. evidence of Φ^m , Π , Π^2 in all of which good

archetypes the two poems are put among undoubtedly Theocritean pieces. The Florentine MS. S has the Megara alone after pieces by Moschus, but without name of author, while the preceding are all entitled Μόσχου.

(2) Internal evidence of style, metre, and language; for while many words occur in these poems which do not occur elsewhere in Theocritus, the same is true of xxii and xxiv, and the general use of language and idiom is Theocritean. For Theocritus tells strongly the method of handling the myths. 'Theocritus takes pleasure in surrounding the events of fable with minute familiar details; in showing that the ancient heroes had not always a heroic gait, and that their exploits do not stand altogether apart from the actions of daily life' (Legrand, p. 184). This is true of xiii, xxii, xxiv, xxv, equally; to a rather less extent of Megara. It is characteristic of the school of Philetas, and Hermesianax (*supra*, p. 29), to which Theocritus belongs. Further, xxv shows the rapid narrative power which marks xxii and the first part of xxiv. On the whole the argument for accepting the poems as genuine is considerably stronger than that for rejecting them.

D.—The Pastoral.

'The history of the pastoral,' writes Prof. Conington, 'shows how easily the most natural form of composition may pass into the most artificial.' The reason of this is that practically all pastoral poetry subsequent to Theocritus is an imitation of an imitation, and becomes, as Plato would say, three degrees removed from truth. The name moreover has been grossly misused, and while it covers a multitude of sins against good taste, much poetry that is really pastoral in the Theocritean sense is excluded.

Strictly understood pastoral poetry must be defined not by its *form* so much as by its *contents*. It is a comedy of rustic character and speech, brief, written to please not to instruct, in dialogue or monologue drawn from the life.

Theoc. *Id.* iii, iv, v, x, are the most perfect examples. Song has nothing essential to do with the pastoral. Theoc. iv lacks it, but is most truly a pastoral. But song is generally introduced because one of the most salient features of Greek peasant life was the singing-match, and this afforded at once both an easy and a graceful subject for composition. Hence *Id.* v, vi, viii, ix, contain singing-matches; *Id.* i repeats one well-known song; *Id.* iii, xi, x, contain monodies, yet always such as might be heard in Greece.

The result was fatal for the pastoral; the charm of form became the essential; the truth of the representation to country life became of secondary importance, and finally was left altogether out of sight. Theocritus himself must be held responsible in part for the change.

The shepherds of the beautiful first idyll are shepherds in name rather than in vocation; in *Id.* vii we have, as before noted, an imitation of the country singing-match, in two poets who disguise their names but not their personality. Yet here there is nothing to offend: nothing to disgust us by its hopeless unreality. It is only when we come to the imitators of Theocritus that we see that the pastoral has become merely a fashionable setting for any incongruous thought. There is no trace of any study of the country in Bion and Moschus; Vergil's *Eclogues* are echoes of Theocritus, exquisite in sound, but signifying anything rather than Italian peasant life: the story of Vergil's farm; of Julius Caesar's deification, of Gallus' love-story. Kings, statesmen, and poets must all be shepherds, and sing songs, whether the shepherds of their country sang or no; in their shepherd dress and under their shepherd names they must discourse of affairs of state or church, as in Milton's *Lycidas* and in the *Shepherd's Calendar*. Each step taken is but slight. The plaint for Daphnis leads easily to the plaint for Bion; that to Vergil's 'Gallus,' to 'Lycidas,' to 'Thyrsis.' The form developes, but does not change materially; but the matter changes from the simple 'rural ditty' to the 'strain of higher mood.' Meanwhile real pastoral poetry as Theocritus made it—the mirror held up to country life—found but little favour. The trammels of classical form prevented it. If one wrote in the style of Theocritus he

did not represent life as it was in other lands than Greece ; if he wrote of life as he saw it, he had to desert the sacred classical form and still more sacred diction. Consequently the most of so-called pastoral is imitation of an imitation—fit for a boyish exercise alone.

The sketch of rustic manners passes to prose. In verse the spirit of Theocritus breathes—because the form is dropped—in the German Hebel, in some of Burns' narrative poems, and in Lord Tennyson's *Northern Farmer*.

Read.

"
Milton's *Lycidas*"

Shelley's *"Adonais."*

Matthew Arnold's *"Thyrsis."*

See Story of *Daphnis*. Prof. Child's.
Popular Ballads.

ΘΕΟΚΡΙΤΟΥ ΕΙΔΥΛΛΙΑ Vol. I. p. 87.

371.
"Clareville ballad."

I

ΘΥΡΣΙΣ Η ΩΙΔΗ

ΘΥΡΣΙΣ

Ἄδύ τι τὸ ψιθύρισμα καὶ ἅ πίτυς αἰπόλε τήνα,
ἅ ποτὶ ταῖς παγαῖσι μελίσσεται, ἅδὺ δὲ καὶ τὸ
συρίσδες· μετὰ Πᾶνα τὸ δεύτερον ἄθλον ἀποισῇ
αἶκα τήνος ἔλη κεραὸν τράγον, αἶγα τὸ λαψῇ.
αἶκα δ' αἶγα λάβῃ τήνος γέρας, ἐς τὲ καταρρεῖ 5
ἅ χίμαρος· χιμάρῳ δὲ καλὸν κρέας, ἔστέ κ' ἀμέλξης.

ΑἰΠΟΛΟΣ

Ἄδιον ὦ ποιμὴν τὸ τεδὸν μέλος ἢ τὸ καταχὲς
τῇν' ἀπὸ τᾶς πέτρας καταλείβεται ὑψόθεν ὕδωρ.
αἶκα ταὶ Μοῖσαι τὰν οἶδα δῶρον ἄγωνται,
ἄρνα τὸ σακίταν λαψῇ γέρας· αἶ δέ κ' ἀρέσκη 10
τήναις ἄρνα λαβεῖν, τὸ δὲ τὰν οἶν ὕστερον ἀξῇ.

ΘΥΡΣΙΣ

Λῆς ποτὶ τᾶν Νυμφᾶν, λῆς αἰπόλε τεῖδε καθίξας,
ὥς τὸ κάταντες τοῦτο γεώλοφον αἶ τε μυρῖκαι,
συρίσδεν; τὰς δ' αἶγας ἐγὼν ἐν τῷδε νομευσῶ.

ΑΙΠΟΛΟΣ

Οὐ θέμις ὦ ποιμήν τὸ μεσαμβρινόν, οὐ θέμις ἄμμιν 15
 συρίσδεν. τὸν Πᾶνα δεδοίκαμες· ἦ γὰρ ἀπ' ἄγρας
 τανίκα κεκμακῶς ἀμπαύεται· ἔστι δὲ πικρός,
 καὶ οἱ αἰεὶ δριμεῖα χολὰ ποτὶ ρίνι κάθηται.

• ἀλλὰ τὺ γὰρ δὴ Θύρσι τὰ Δάφνιδος ἄλγε' αἰείδες
 καὶ τᾶς βουκολικᾶς ἐπὶ τὸ πλεόν ἵκεο μοίσσας, 20
 δεῦρ' ὑπὸ τὰν πτελέαν ἐσδώμεθα, τῷ τε Πριήπῳ
 καὶ τὰν Κραναϊᾶν κατεναντίον, ᾧ περ ὁ θῶκος
 τῆνος ὁ ποιμενικὸς καὶ ταὶ δρύες. αἱ δὲ κ' αἰείσῃς
 ὥς ὅκα τὸν Λιβύαθε ποτὶ Χρόμιν ἄσας ἐρίσδων,
 αἶγα δέ τοι δωσῶ διδυματόκον ἐς τρὶς ἀμέλξαι, 25
 ἂ δὴ ἔχοισ' ἐρίφως ποταμέλγεται ἐς δύο πέλλας,
 καὶ βαθὺν κισσύβιον κεκλυσμένον ἀδεί κηρῶ,
 ἀμφῶες, νεοτευχές, ἔτι γλυφάνοιο ποτόσδον.

➤ τῷ περὶ μὲν χεῖλη μαρύεται ὑψόθι κισσός,
 κισσὸς ἐλιχρύσῳ κεκονιμένος· ἃ δὲ κατ' αὐτὸν 30
 καρπῶ ἔλιξ εἰλεῖται ἀγαλλομένα κροκόεντι.

ἔντοσθεν δὲ γυνά, τὶ θεῶν δαίδαλμα τέτυκται,
 ἀσκητὰ πέπλω τε καὶ ἄμπυκι. πὰρ δέ οἱ ἄνδρες
 καλὸν ἐθειράζοντες ἀμοιβαδὶς ἄλλοθεν ἄλλος 34
 νεικεῖουσ' ἐπέεσσι. τὰ δ' οὐ φρενὸς ἄπτεται αὐτᾶς·
 ἀλλ' ὅκα μὲν τῆνον ποτιδέρκεται ἄνδρα γελᾶσα,
 ἄλλοκα δ' αὖ ποτὶ τὸν ρίπτει νόον. οἱ δ' ὑπ' ἔρωτος
 δηθὰ κυλοιδιῶντες ἐτώσια μοχθίζοντι.

τοῖς δὲ μετὰ γριπεύς τε γέρων πέτρα τε τέτυκται
 λεπράς, ἐφ' ᾧ σπεύδων μέγα δίκτυον ἐς βόλον ἔλκει
 ὁ πρέσβυς, κάμνοντι τὸ καρτερόν ἀνδρὶ ἐοικώς. 41

φαίης κεν γυίων νιν ὅσον σθένος ἔλλοπιεύειν·
 ᾧδὲ οἱ ᾠδήκанти κατ' αὐχένα πάντοθεν ἴνες
 καὶ πολὺ περ ἐόντι, τὸ δὲ σθένος ἄξιον ἄβας.
 τυτθὸν δ' ὅσον ἄπωθεν ἀλιτρύτοιο γέροντος 45
 πυρναίαις σταφυλαῖσι καλὸν βέβριθεν ἁλῶά,
 τὰν ὀλίγος τις κῶρος ἐφ' αἵμασιαισὶ φυλάσσει
 ἥμενος· ἀμφὶ δέ νιν δύ' ἀλώπεκες ἅ μὲν ἀν' ὄρχως
 φοιτῇ σινομένα τὰν τρώξιμον, ἅ δ' ἐπὶ πῆρα
 πάντα δόλον κεύθοισα τὸ παιδίον οὐ πρὶν ἀνησεῖν 50
 φατὶ πρὶν ἢ ἀκράτιστον ἐπὶ ξηροῖσι καθίξῃ.
 αὐτὰρ ὅγ' ἀνθερίκοισι καλὰν πλέκει ἀκριδοθήραν
 σχοίνῳ ἐφαρμόσδων· μέλεται δέ οἱ οὔτε τι πῆρας
 οὔτε φυτῶν τοσσῆνον, ὅσον περὶ πλέγματι γαθεῖ.
 παντᾶ δ' ἀμφὶ δέπας περιπέπταται ὑγρὸς ἄκανθος·
 αἰολικόν τι θέαμα, τέρας κέ τυ θυμὸν ἀτύξαι. 56
 τῷ μὲν ἐγὼ πορθμεῖ Καλυδωνίῳ αἰγὰ τ' ἔδωκα
 ὦνον καὶ τυρόεντα μέγαν λευκοῖο γάλακτος·
 οὔδὲ τί πω ποτὶ χεῖλος ἐμὸν θίγεν, ἀλλ' ἔτι κεῖται
 ἄχραντον. τῷ καὶ τυ μάλα πρόφρων ἄρεσαίμαν, 60
 αἰκά μοι τὸ φίλος τὸν ἐφίμερον ὕμνον ἀείσης.
 κοῦτί τυ κερτομέω. πόταγ' ὦγαθέ· τὰν γὰρ αἰοιδὰν
 οὔτί πα εἰς Ἀίδαν γε τὸν ἐκλελάθοντα φυλαξεῖς

ΘΥΡΣΙΣ

Ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς.
 Θύρσις ὅδ' ὥξ Αἴτνας, καὶ Θύρσιδος ἀδέα φωνά. 65
 παῖ ποκ' ἄρ' ἦσθ', ὅκα Δάφνις ἐτάκετο, παῖ ποκα
 Νύμφαι;

50. κεύθοισα Schol. : τεύχοισα MSS.
lateat corruptela; vid. notas.
αἰπολικόν k : αἰολίχον Ahrens.

51. Haud dubium quin
56. αἰολικόν Schol. k :

ἢ κατὰ Πηνειῷ καλὰ τέμπεα; ἢ κατὰ Πίνδῳ;
οὐ γὰρ δὴ ποταμοῖο μέγαν ῥόον εἴχετ' Ἀνάπῳ,
οὐδ' Αἴτνας σκοπιάν, οὐδ' Ἄκιδος ἱερὸν ὕδωρ.

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς.
τῆνον μὰν θῶες, τῆνον λύκοι ὠρύσαντο, 71
τῆνον χῶκ δρυμοῖο λέων ἔκλαυσε θανόντα.

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς.
πολλαί οἱ πὰρ ποσσὶ βόες, πολλοὶ δέ τε ταῦροι,
πολλαὶ δ' αὖ δαμάλαι καὶ πόρτιες ὠδύράντο. 75

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς.
ἦνθ' Ἑρμῆς πρᾶτιστος ἀπ' ὄρεος, εἶπε δέ· “ Δάφνι,
τίς τυ κατατρύχει; τίνος ὦγαθὲ τόσσον ἐράσαι; ”

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς.
ἦνθον τοὶ βούται, τοὶ ποιμένες, ὥπόλοι ἦνθον· 80
πάντες ἀνηρώτευν, τί πάθοι κακόν. ἦνθ' ὁ Πρίηπος
κῆφα· “ Δάφνι τάλαν, τί τὸ τάκεαι, ἃ δέ τε κῶρα
πάσας ἀνὰ κράνας, πάντ' ἄλσεα ποσσὶ φορεῖται—

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς—
ζάτεισ' ; ἃ δύσερώς τις ἄγαν καὶ ἀμήχανος ἐσσί. 85
βούτας μὰν ἐλέγευ, νῦν δ' αἰπόλῳ ἀνδρὶ ἔοικας.
ὥπόλος ὅκκ' ἐσορῇ τὰς μηκάδας οἷα βατεῦνται,
τάκεται ὀφθαλμῶς, ὅτι οὐ τράγος αὐτὸς ἔγεντο.

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς.
καὶ τὸ δ' ἐπεὶ κ' ἐσορῆς τὰς παρθένους οἷα γελᾶντι, 91
τάκεαι ὀφθαλμῶς, ὅτι οὐ μετὰ ταῖσι χορεύεις.”
τὼς δ' οὐδὲν ποτελέξαθ' ὁ βουκόλος, ἀλλὰ (τὸν αὐτῷ)
ἄννε πικρὸν ἔρωτα, καὶ ἐς τέλος ἄννε μοίρας·

ἄρχετε βουκολικᾶς Μοῖσαι πάλιν ἄρχετ' αἰοιδᾶς.
ἦνθέ γε μὰν ἀδεΐα καὶ ἃ Κύπρις γελαίοισα, 95

λάθρια μὲν γελάοισα, βαρὺν δ' ἀνὰ θυμὸν ἔχοισα,
 κεῖπε· “τύ θην τὸν Ἑρωτα κατεύχεο Δάφνι λυγιξείν·
 ἦ ῥ' οὐκ αὐτὸς Ἑρωτος ὑπ' ἀργαλέω ἐλυγίχθης;”

ἄρχετε βουκολικᾶς Μοῖσαι πάλιν ἄρχετ' αἰοιδᾶς.
 τὰν δ' ἄρα χῶ Δάφνις ποταμείβετο· “Κύπρι βαρεῖα,
 Κύπρι νεμεσσατά, Κύπρι θνατοῖσιν ἀπεχθής· 101
 ἤδη γὰρ φράσδῃ πάνθ' ἄλιον ἄμμι δεδύκειν·

Δάφνις κῆν Ἀίδα κακὸν ἔσσεται ἄλγος Ἑρωτι.

ἄρχετε βουκολικᾶς Μοῖσαι πάλιν ἄρχετ' αἰοιδᾶς.
 ὦ λέγεται τὰν Κύπριν ὁ βουκόλος—ἔρπε ποτ' Ἰδαν,
 ἔρπε ποτ' Ἀγχίσην. τῆνεῖ δρύες, ἔνθα κύπειρος· 106

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς.
 ὠραῖος χῶδωνις, ἐπεὶ καὶ μᾶλα νομεύει.
 καὶ πτῶκας βάλλει καὶ θηρία πάντα διώκει. 110

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς.
 αὐθις ὅπως στασῇ Διομήδεος ἄσσον ἰοῖσα,
 καὶ λέγε· τὸν βούταν νικῶ Δάφνιν, ἀλλὰ μάχευ μοι.”

ἄρχετε βουκολικᾶς Μοῖσαι πάλιν ἄρχετ' αἰοιδᾶς.
 ὦ λύκοι, ὦ θῶες, ὦ ἀν' ὥρεα φωλάδες ἄρκτοι, 115
 χαίρεθ'. ὁ βουκόλος ὕμνιν ἐγὼ Δάφνις οὐκέτ' ἀν' ὕλαν,
 οὐκέτ' ἀνὰ δρυμῶς, οὐκ ἄλσεα. χαῖρ' Ἀρέθοισα,
 καὶ ποταμοί, τοὶ χεῖτε καλὸν κατὰ Θύμβριδος ὕδωρ.

ἄρχετε βουκολικᾶς Μοῖσαι πάλιν ἄρχετ' αἰοιδᾶς.
 Δάφνις ἐγὼν ὅδε τήνος ὁ τὰς βόας ὧδε νομεύων, 120
 Δάφνις ὁ τὼς ταύρως καὶ πόρτιας ὧδε ποτίσδων.

ἄρχετε βουκολικᾶς Μοῖσαι πάλιν ἄρχετ' αἰοιδᾶς.
 ὦ Πὰν Πάν, εἴτ' ἐσσι κατ' ὥρεα μακρὰ Λυκαῖω,

105. ὦ Valek. : οὗ vulg. : εἴ Ahrens, Haupt. 106. ἐνθα
 Ch. : ὧδε vulg. [107. hic legitur in MSS. versus ex 5. 46
 translatus.]

εἴτε τύ γ' ἀμφοπολεῖς μέγα Μαίναλον, ἔνθ' ἐπὶ
νασον

- τὰν Σικελάν, Ἑλίκας δὲ λίπ' ἡρίον αἰπύ τε σᾶμα 125
τῆνο Λυκαονίδαο, τὸ καὶ μακάρεσσιν ἀγῆτόν.

λήγετε βουκολικᾶς Μοῖσαι ἴτε λήγετ' αἰοιδᾶς.

ἔνθ' ὦναξ καὶ τάνδε φέρει πακτοῖο μελίπνον

ἐκ κηρῶ σύριγγα καλάν, περὶ χεῖλος ἐλικτάν.

ἦ γὰρ ἐγὼν ὑπ' ἔρωτος ἐς Ἄιδαν ἔλκομαι ἤδη. 130

λήγετε βουκολικᾶς Μοῖσαι ἴτε λήγετ' αἰοιδᾶς.

• νῦν δ' ἴα μὲν φορέοιτε βάτοι, φορέοιτε δ' ἄκανθαι,

ἂ δὲ καλὰ νάρκισσος ἐπ' ἀρκεύθοισι κομάσαι·

[πάντα δ' ἑναλλα γένοιτο, καὶ ἂ πίτυς ὄχνας ἐνεΐκαι.]

Δάφνις ἐπεὶ θνάσκει· καὶ τὼς κύνας ὠλαφος ἔλκοι,

κῆξ ὀρέων τοῖ σκῶπες ἀηδόσι γαρύσαιντο. 136

λήγετε βουκολικᾶς Μοῖσαι ἴτε λήγετ' αἰοιδᾶς.

χῶ μὲν τόσσ' εἰπὼν ἀπεπαύσατο· τὸν δ' Ἀφροδίτα

ἤθελ' ἀνορθῶσαι· τά γε μὰν λῖνα πάντα λελοίπει

ἐκ Μοιρᾶν, χῶ Δάφνις ἔβα ρόον. ἔκλυσε δῖνα 140

τὸν Μοῖσαις φίλον ἄνδρα, τὸν οὐ Νύμφαισιν ἀπεχθῆ.

λήγετε βουκολικᾶς Μοῖσαι ἴτε λήγετ' αἰοιδᾶς.

καὶ τὸ δίδου τὰν αἶγα τό τε σκύφος, ὥς κεν

ἀμέλξας

σπείσω ταῖς Μοῖσαις. ὦ χαίρετε πολλάκι Μοῖσαι,

χαίρετ'· ἐγὼ δ' ὕμνιν καὶ ἐς ὕστερον ἄδιον ἄσω. 145

ΛΙΠΟΛΟΣ

Πλήρῃς τοι μέλιτος τὸ καλὸν στόμα Θύρσι γένοιτο,

πλήρῃς τοι σχαδόνων, καὶ ἀπ' Αἰγίλῳ ἰσχάδα τρώγοις

ἀδεῖαν, τέττιγος ἐπεὶ τύγα φέρτερον ἄδεις.

ἡνίδε τοι τὸ δέπας· θᾶσαι φίλος, ὥς καλὸν ὄσδει·
 Ὡρᾶν πεπλυσθαί νιν ἐπὶ κράναισι δοκησεῖς. 150
 ὦδ' ἴθι Κισσαίθα, τὸ δ' ἄμελγέ νιν. αἱ δὲ χίμαιραι,
 οὐ μὴ σκιρτασεῖτε, μὴ ὁ τράγος ὑμῖν ἀναστῇ. 7

II

ΦΑΡΜΑΚΕΥΤΡΙΑΙ

Πᾶ μοι ταὶ δάφναι; φέρε Θεστυλί· πᾶ δὲ τὰ φίλτρα;
 στέψον τὰν κελέβαν φοινικέῳ οἶδς ἀώτῳ,
 ὥς τὸν ἐμὸν βαρὺν εὖντα φίλον καταθύσομαι ἄνδρα,
 ὅς μοι δωδεκαταῖος ἀφ' ᾧ τάλας οὐδέποθ' ἴκει,
 οὐδ' ἔγνω πότερον τεθνάκαμες ἢ ζοοὶ εἰμές. 5
 οὐδὲ θύρας ἄραξεν ἀνάρσιος. ἦ ρά οἱ ἀλλὰ
 ᾤχετ' ἔχων ὁ τ' Ἔρως ταχινὰς φρένας ἅ τ' Ἀφροδίτα;
 βασεῦμαι ποτὶ τὰν Τιμαγήτοιο παλαιστραν
 αὔριον, ὥς νιν ἴδω, καὶ μέμψομαι οἷά με ποιεῖ.
 νῦν δέ νιν ἐκ θυέων καταθύσομαι. ἀλλὰ Σελάνα, 10
 φαῖνε καλόν· τὴν γὰρ ποταεῖσομαι ἄσυχᾳ, δαῖμον,
 τᾷ χθονίᾳ θ' Ἑκάτᾳ, τὰν καὶ σκύλακες τρομέοντι
 ἐρχομένην νεκύων ἀνά τ' ἡρία καὶ μέλαν αἶμα.
 χαῖρ' Ἑκάτα δασπλῆτι, καὶ ἐς τέλος ἄμμιν ὀπάδει
 φάρμακα ταῦτ' ἔρδοισα χερεῖονα μήτέ τι Κίρκης 15
 μήτέ τι Μηδείας μήτε ξανθᾶς Περιμήδας.

Ἴνυξ, ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.

152. σκιρτασεῖτε Porson: σκιρτάσῃτε vulg.

II. 3. βαρὺν εὖντα Steph.: βαρυνέοντα vulg. καταθύσομαι vulgata
 retinui, vid. notas, cf. vv. 10, 159. II. ἄσυχᾳ δαῖμον
 Kiessling et posteriores, perverso sensu.

ἄλφιτά τοι πρῶτον πυρὶ τάκεται· ἀλλ' ἐπίπασσε
 Θεστυλί. δειλαία, πᾶ τὰς φρένας ἐκπεπότασαι ;
 ἦ ῥά γε τρισμυσαρὰ καὶ τὴν ἐπίχαρμα τέτυγμαι ; 20
 πάσσ' ἅμα καὶ λέγε ταῦτα· “ τὰ Δέλφιδος ὅστιά
 πάσσω.”

Ἰυγξ, ἔλκε τὺ τήνων ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
 Δέλφιδις ἔμ' ἀνίασεν· ἐγὼ δ' ἐπὶ Δέλφιδι δάφναν
 αἶθω· χῶς αὐτα λακεῖ μέγα καππυρίσασα
 κήξαπίνας ἄφθη, κούδὲ σποδὸν εἶδομες αὐτᾶς, 25
 οὕτω τοι καὶ Δέλφιδι ἐνὶ φλογὶ σάρκ' ἀμαθύνου.

Ἰυγξ, ἔλκε τὺ τήνων ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
 ὥς τοῦτον τὸν κηρὸν ἐγὼ σὺν δαίμονι τάκω,
 ὥς τάκοιθ' ὑπ' ἔρωτος ὁ Μύνδιος αὐτίκα Δέλφιδι.
 χῶς δινεῖθ' ὅδε ῥόμβος ὁ χάλκεος ἐξ Ἀφροδίτας, 30
 ὥς τήνος δινοῖτο ποθ' ἀμετέραισι θύραισιν.

Ἰυγξ, ἔλκε τὺ τήνων ἐμὸν ποτὶ δῶμα τὸν ἄνδρα. —
 νῦν θυσῶ τὰ πίτυρα· τὺ δ' Ἄρτεμι καὶ τὸν ἐν Ἀἰδα
 κινήσαιο ἀδάμαντα καὶ εἴ τί περ ἀσφαλὲς ἄλλο.
 Θεστυλί, ταὶ κύνες ἄμμιν ἀνὰ πτόλιν ὠρύονται. 35
 ἂ θεὸς ἐν τριόδοισιν· τὸ χαλκίον ὥς τάχος ἄχει.

Ἰυγξ, ἔλκε τὺ τήνων ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
 ἡνίδε σιγῇ μὲν πόντος, σιγῶντι δ' ἀῆται·
 ἂ δ' ἐμὰ οὐ σιγῇ στέρνων ἐντοσθεν ἀνία,
 ἀλλ' ἐπὶ τήνῳ πᾶσα καταίθομαι, ὅς με τάλαιναν 40
 ἀντὶ γυναικὸς ἔθηκε κακὰν καὶ ἀπάρθενον ἦμεν. —

Ἰυγξ, ἔλκε τὺ τήνων ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
 εἰς τρεῖς ἀποσπένδω καὶ τρεῖς τάδε πότνια φωνέω·
 εἴτε γυνὰ τήνῳ παρακέκλινται εἴτε καὶ ἀνὴρ,

τόσσον ἔχοι λάθας, ὅσσόν ποκα Θησέα φαντὶ 45
ἐν Δία λασθῆμεν ἐνπλοκάμω Ἀριάδνας.

ἱυγξ, ἔλκε τὺ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
ἱππομανὲς φυτόν ἐστι παρ' Ἀρκάσι· τῷ δ' ἐπὶ πᾶσαι
καὶ πῶλοι μαίνονται ἀν' ὥρεα καὶ θοαὶ ἵπποι.
ὥς καὶ Δέλφιν ἵδοιμι, καὶ ἐς τόδε δῶμα περάσαι 50
μαινομένῳ ἵκελος λιπαρᾶς ἔκτοσθε παλαίστρας.

ἱυγξ, ἔλκε τὺ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
τοῦτ' ἀπὸ τᾶς χλαίνας τὸ κράσπεδον ὤλεσε Δέλφισ,
ὡγὼ νῦν τίλλοισα κατ' ἀγρίῳ ἐν πυρὶ βάλλω.
αἰαῖ Ἔρωσ ἀνιηρέ, τί μεν μέλαν ἐκ χροὸς αἷμα 55
ἐμφὺς ὥς λιμνᾶτις ἅπαν ἐκ βδέλλα πέπωκας;

ἱυγξ, ἔλκε τὺ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
σαύραν τοι τρίψασα ποτὸν κακὸν αὔριον οἰσῶ.
Θεστυλί, νῦν δὲ λαβοῖσα τὸ τὰ θρόνα ταῦθ' ὑπόμαξον
τᾶς τήνω φλιᾶς καθ' ὑπέρτερον, ἅς ἔτι καὶ νύξ, 60
καὶ λέγ' ἐπιφθύζοισα· “τὰ Δέλφιδος ὅστιά μᾶσσω.”

ἱυγξ, ἔλκε τὺ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
νῦν δὴ μῶνα ἐοῖσα πόθεν τὸν ἔρωτα δακρύσω;
ἐκ τίνος ἄρξωμαι; τίς μοι κακὸν ἄγαγε τοῦτο; 65
ἦνθ' ἂ τῶν βούλοιο κανηφόρος ἄμμιν Ἀναξὼ
ἄλσος ἐς Ἀρτέμιδος, τᾷ δὴ τόκα πολλὰ μὲν ἄλλα
θηρία πομπεύσκε περισταδόν, ἐν δὲ λέαινα.

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.
καί μ' ἂ Θευχαρίδα Θραῖσσα τροφὸς ἂ μακαρίτις 70
ἀγχίθυρος ναίοισα κατεύξατο καὶ λιτάνευσε
τὰν πομπὰν θάσασθαι· ἐγὼ δέ οἱ ἂ μέγαλοιτος
ὠμάρτευν βύσσοιο καλὸν σύροισα χιτῶνα,

60. νύξ Bücheler: νῦν MSS.
Ahlwardt.

62. πάσσω MSS.: corr.

κάμφιστειλαμένα τὰν ξυστίδα τὰν Κλεαρίστας. 74

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.

ἤδη δ' εὖσα μέσον κατ' ἀμαξιτόν, ᾗ τὰ Λύκωνος,

εἶδον ὁμοῦ Δέλφιν τε καὶ Εὐδάμipπον ἰόντας.

τοῖς δ' ἦν ξανθοτέρα μὲν ἐλιχρύσοιο γενειάς,

στήθεα δὲ στίλβοντα πολὺ πλέον ἢ τὴν Σελάνα,

ὡς ἀπὸ γυμνασίοιο καλὸν πόνον ἄρτι λιπόντων. 80

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.

χῶς ἴδον, ὡς ἐμάνην, ὡς μεν πέρα θυμὸς ἰάφθη

δειλαίας· τὸ δὲ κάλλος ἐτάκετο, κοῦτέ τι πομπᾶς

τήνας ἐφρασάμαν, οὐδ' ὡς πάλιν οἴκαδ' ἀπῆνθον

ἔγνω· ἀλλὰ μέ τις καπυρὰ νόσος ἐξεσάλαξε, 85

κείμεν δ' ἐν κλιντῇρι δέκ' ἄματα καὶ δέκα νύκτας.

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.

καί μεν χρῶς μὲν ὁμοῖος ἐγίνετο πολλάκι θάψφ,

ἔρρεν δ' ἐκ κεφαλᾶς πᾶσαι τρίχες, αὐτὰ δὲ λοιπὰ

ὅστί' ἔτ' ἦς καὶ δέρμα. καὶ ἐς τίνος οὐκ ἐπέρασα 90

ἢ ποίας ἔλιπον γραίας δόμον, ἅτις ἐπαῖδεν;

ἀλλ' ἦς οὐδὲν ἐλαφρόν· ὁ δὲ χρόνος ἄνυτο φεύγων.

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.

χοῦτω τᾷ δούλᾳ τὸν ἀλαθέα μῦθον ἔλεξα. 94

“εἰ δ' ἄγε Θεστυλί μοι χαλεπᾶς νόσω εὐρέ τι μῆχος.

πᾶσαν ἔχει με τάλαιναν ὁ Μύνδιος· ἀλλὰ μολοῖσα

τήρησον ποτὶ τὰν Τιμαγήτοιο παλαιστραν·

τηνεῖ γὰρ φοιτῇ, τηνεῖ δὲ οἱ ἀδὺ καθῆσθαι.”

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.

“κῆπεί κά νιν ἔοντα μάθης μόνον, ἄσυχά νεῦσον, 100

κέϊφ' ὅτι Σιμαίθα τυ καλεῖ, καὶ ὑφαγέο τᾷδε.”

77. Δέλφιν ὁμοῦ τε MSS.: corr. Meineke.
restituit Ziegl. scholiis fretus: ἐξαλάπαξε vulg.

85. ἐξεσάλαξε

ὥς ἐφάμαν· ἃ δ' ἦνθε καὶ ἄγαγε τὸν λιπαρόχρων
εἰς ἐμὰ δώματα Δέλφιν· ἐγὼ δέ νιν ὡς ἐνόησα
ἄρτι θύρας ὑπὲρ οὐδὸν ἀμειβόμενον ποδὶ κούφῳ—

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα—
πᾶσα μὲν ἐψύχθην χιόνος πλέον, ἐν δὲ μετώπῳ 106
ιδρώς μεν κοχύδεσκεν ἴσον νοτίαισιν ἐέρσαις,
οὐδέ τι φωνᾶσαι δυνάμαν, οὐδ' ὅσσον ἐν ὕπνῳ
κνυζεῦνται φωνεῦντα φίλαν ποτὶ ματέρα τέκνα·
ἀλλ' ἐπάγην δαγῦδι καλὸν χροῶ πάντοθεν ἴσα. 110

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.
καί μ' ἐσιδὼν ὥστοργος, ἐπὶ χθονὸς ὄμματα πήξας
ἔξετ' ἐπὶ κλιντῇρι καὶ ἐζόμενος φάτο μῦθον·
ἦ ρά με Σιμαίθα τόσον ἔφθασας, ὅσσον ἐγὼ θην
πρᾶν ποκα τὸν χαρίεντα τρέχων ἔφθασσα Φιλῖνον,
ἐς τὸ τεὸν καλέσασα τόδε στέγος ἢ με παρήμην. 116

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.
ἦνθον γάρ κεν ἐγώ, ναὶ τὸν γλυκὺν ἦνθον Ἐρωτα,
ἦ τρίτος ἢ τέταρτος ἐὼν φίλος αὐτίκα νυκτός,
μᾶλα μὲν ἐν κόλποισι Διωνύσοιο φυλάσσω, 120
κρατὶ δ' ἔχων λεύκαν, Ἡρακλέος ἱερὸν ἔρνος,
πάντοθε πορφυρέαισι περὶ ζώστραισιν ἐλικτάν.

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.
καί μ' εἰ μὲν κ' ἐδέχεσθε, τάδ' ἦς φίλα· καὶ γὰρ
ἐλαφρὸς

καὶ καλὸς πάντεσσι μετ' ἡιθέοισι καλεῖμαι. 125
εὐδὸν τ', εἴ κε μόνον τὸ καλὸν στόμα τεῦς ἐφίλασα·
εἰ δ' ἀλλᾶ μ' ὠθεῖτε καὶ ἃ θύρα εἶχετο μοχλῶ,
πάντως καὶ πελέκεις καὶ λαμπάδες ἦνθον ἐφ' ὑμέας.

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.

νῦν δὲ χάριν μὲν ἔφαν τῇ Κύπριδι πρᾶτον ὀφείλειν,
καὶ μετὰ τὰν Κύπριν τύ με δευτέρα ἐκ πυρὸς εἶλεν
ὦ γύναι ἐσκαλέσασα τεδὸν ποτὶ τοῦτο μέλαθρον 132
αὐτῶς ἡμίφλεκτον. Ἔρως δ' ἄρα καὶ Λιπαραίῳ
πολλάκις Ἑφαίστοιο σέλας φλογερώτερον αἶθει. 134

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.
“ σὺν δὲ κακαῖς μανίαις καὶ παρθένον ἐκ θαλάμοιο
καὶ νύμφαν ἐφόβησ' ἔτι δέμνια θερμὰ λιποῖσαν
ἀνέρος.” ὥς ὁ μὲν εἶπεν· ἐγὼ δέ οἱ ἅ ταχυπειθῆς
χειρὸς ἐφαψαμένα μαλακῶν ἔκλιν' ἐπὶ λέκτρων.
καὶ ταχὺ χρῶς ἐπὶ χρωτὶ πεπαίνεται, καὶ τὰ πρόσωπα
θερμότερ' ἧς ἢ πρόσθε, καὶ ἐψιθυρίσδομες ἀδύ. 141
χῶς κά τοι μὴ μακρὰ φίλα θρυλέοιμι Σελάνα,
ἐπράχθη τὰ μέγιστα, καὶ ἐς πόθον ἦνθομες ἄμφω.
κοῦτέ τι τήνος ἐμὴν ἐπεμέμψατο μέσφα τό γ' ἐχθές,
οὔτ' ἐγὼ αὖ τήνω. ἀλλ' ἦνθέ μοι ἅ τε Φιλίστας 145
μάτηρ τᾶς ἀλαᾶς αὐλητρίδος ἅ τε Μελιξοῦς
σάμερον, ἀνίκα πέρ τε ποτ' ὠρανὸν ἔτρεχον ἵπποι
Ἄω τὰν ῥοδόπαχυν ἀπ' Ὠκεανοῖο φέροισαι.
κεῖπέ μοι ἄλλὰ τε πολλὰ καὶ ὥς ἄρα Δέλφισ ἐρᾶται,
κεῖτέ νιν αὖτε γυναικὸς ἔχει πόθος εἶτε καὶ ἀνδρός, 150
οὐκ ἔφατ' ἀτρεκὲς ἴδμεν, ἀτὰρ τόσον· αἶν' Ἔρωτος
ἀκράτῳ ἐπεχεῖτο καὶ ἐς τέλος ᾤχετο φεύγων,
καὶ φάτο οἱ στεφάνοισι τὰ δώματα τήνα πυκάσδειν.
ταῦτά μοι ἅ ξείνα μυθήσατο· ἔστι δ' ἀλαθής·
ἦ γάρ μοι καὶ τρὶς καὶ τετράκις ἄλλοκ' ἐφοίτη, 155
καὶ παρ' ἐμὴν ἐτίθει τὰν Δωρίδα πολλάκις ὄλπαν·

142. ὥς κα k : χ' ὥς κά p. vulg.: corr. Ziegler. 146. τᾶς ἐμᾶς k :
τᾶς ἀμᾶς s : τᾶς γε ἐμᾶς vulg.: τᾶς ἀμᾶς Meineke : τᾶς Σαμίας
Lobeck (sic Hiller. Ziegl.): ἀλαᾶς Ch.

νῦν δέ τε δωδεκαταῖος ἀφ' ὧτέ νιν οὐδὲ ποτεῖδον.
 ἦ ῥ' οὐκ ἄλλό τι τερπνὸν ἔχει, ἀμῶν δὲ λέλασται;
 νῦν μὲν τοῖς φίλτροις καταθύσομαι· αἱ δ' ἔτι κῆμὲ
 λυπῇ, τὰν Ἀίδαο πύλαν ναὶ Μοίρας ἀραξεῖ. 160
 τοῖά οἱ ἐν κίστῃ κακὰ φάρμακα φαρμὶ φυλάσσειν,
 Ἀσσυρίῳ δέσποινα παρὰ ξείνοιο μαθοῖσα.
 ἀλλὰ τὸ μὲν χαίροισα ποτ' Ὀκεανὸν τρέπε πώλους,
 πότνι· ἐγὼ δ' οἰσῶ τὸν ἐμὸν πόνον ὥσπερ ὑπέσταν.
 χαίρε Σελαναία λιπαρόχροε, χαίρετε δ' ἄλλοι 165
 ἀστέρες, εὐκήλοιο κατ' ἄντυγα Νυκτὸς ὀπαδοί.

III

ΚΩΜΟΣ

[Κωμάσδω ποτὶ τὰν Ἀμαρυλλίδα, ταὶ δέ μοι αἶγες
 βόσκονται κατ' ὄρος, καὶ ὁ Τίτυρος αὐτὰς ἐλαύνει.
 Τίτυρ' ἐμὴν τὸ καλὸν πεφιλαμένε, βόσκε τὰς αἶγας,
 καὶ ποτὶ τὰν κράναν ἄγε Τίτυρε, καὶ τὸν ἐνὸρχαν
 τὸν Λιβυκὸν κνάκωνα φυλάσσεο, μή τι κορύψῃ. 5
 ὦ χαρίεσσ' Ἀμαρυλλί, τί μ' οὐκέτι τοῦτο κατ'
 ἄντρον
 παρκύπτουσα καλεῖς τὸν ἐρωτύλον; ἦ ῥά με μισεῖς;
 ἦ ῥά γέ τοι σιμὸς καταφαίνομαι ἐγγύθεν ἡμεν,
 νύμφα, καὶ προγένειος; ἀπάγξασθαί με ποησεῖς.
 ἡνίδε τοι δέκα μᾶλα φέρω· τηνώθε καθεῖλον, 10
 ὦ μ' ἐκέλευ καθελεῖν τύ· καὶ αὔριον ἄλλά τοι οἰσῶ.
 Θᾶσαι μὰν θυμαλγὲς ἐμὸν ἄχος· αἶθε γενοίμαν
 ἀβομβεῦσα μέλισσα καὶ ἐς τεδὸν ἄντρον ἰκοίμαν
 τὸν κισσὸν διαδύς καὶ τὰν πτέριν, ᾗ τὸ πυκάσδῃ.

νῦν ἔγνων τὸν Ἑρωτα· βαρὺς θεός· ἥ ῥα λεαίνας
μαζὸν ἐθήλαξε, δρυμῷ τέ νιν ἔτρεφε μάτηρ, 16
ὅς με κατασμύχων καὶ ἐς ὀστίον ἄχρῖς ἰάπτει.

ὦ τὸ καλὸν ποθορεῦσα, τὸ πᾶν λίθος· ὦ κυάνοφρυ
νύμφα, πρόσπτυξαί με τὸν αἰπόλον, ὥς τυ φιλάσω.
ἔστι καὶ ἐν κενεοῖσι φιλάμασιν ἀδέα τέρψις. 20

τὸν στέφανον τῖλαί με κατ' αὐτίκα λεπτὰ ποησεῖς,
τόν τοι ἐγὼν Ἀμαρυλλὶ φίλα κισσοῖο φυλάσσω
ἀμπλέξας καλύκεσσι καὶ εὐόδομοισι σελίνοις.—

᾽Ωμοὶ ἐγώ, τί πάθω; τί ὁ δύσσοος; οὐχ ὑπακούεις;—

Τὰν βαίταν ἀποδὺς ἐς κύματα τῆνῳ ἀλεῦμαι, 25
ὥπερ τὼς θύννως σκοπιάζεται ᾽Ολπις ὁ γριπεύς·
καῖκα δῆποθάνω, τό γε μὰν τεὸν ἀδὺ τέτυκται.

ἔγνων πρᾶν, ὅκα μεν μεμναμένω, εἰ φιλέεις με,
οὐδὲ τὸ τηλέφιλον ποτεμάξατο, τὸ πλατάγημα,
ἀλλ' αὐτὼς ἀπαλῶ ποτὶ πάχεος ἐξεμαράνθη. 30

εἶπε καὶ ἀγροιώτης ἀλαθέα κοσκινόμαντις,
ἀ πρᾶν ποιολογεῦσα Παραιβάτις, οὐνεκ' ἐγὼ μὲν
τὴν ὅλος ἔγκειμαι, τὸ δέ μεν λόγον οὐδένα ποιῇ.

ἥ μὰν τοι λευκὰν διδυματόκον αἶγα φυλάσσω,
τάν με καὶ ἁ Μέρμνωνος Ἐριθακὶς ἁ μελανόχρως 35
αἰτεῖ, καὶ δωσῶ οἱ, ἐπεὶ τύ μοι ἐνδιαθρύπτῃ.

Ἄλλεται ὀφθαλμός μεν ὁ δεξιός· ἥ ῥα γ' ἰδησῶ
αὐτάν; ἀσεῦμαι ποτὶ τὰν πίτυν ὦδ' ἀποκλινθεῖς,
καὶ κέ μ' ἴσως ποτίδοι, ἐπεὶ οὐκ ἀδαμαντῖνα ἐστίν.

Ἴππομένης ὅκα δὴ τὰν παρθένον ἤθελε γᾶμαι, 40
μᾶλ' ἐν χερσὶν ἐλὼν δρόμον ἄνυσεν· ἁ δ' Ἀταλάντα

III. 17. ὀστέον vulg.: ὀστίον Bergk. 29. Post ποτεμάξατο
interpuncti. 30. ἀπαλῶ ποτὶ πάχεος Ch.: ἀπαλῶ MSS. optimi:
ἀπαλῶ ποτὶ πάχεϊ vulg. 31. ἀγροιώτης correxit Warton, vid.
notas. 32. Παραιβάτις Meineke: παραιβάτις vulg.

ὥς ἴδεν, ὥς ἐμάνη, ὥς ἐς βαθὺν ἄλατ' ἔρωτα.

τὰν ἀγέλαν χῶ μάντις ἀπ' Ὀθρυος ἀγε Μελάμπους
ἐς Πύλον· ἃ δὲ Βίαντος ἐν ἀγκοίναισιν ἐκλίνθη,
μάτηρ ἃ χαρίεσσα περίφρονος Ἀλφειβοίης. 45

τὰν δὲ καλὰν Κυθήρειαν ἐν ὥρεσι μᾶλα νομεύων
οὐχ οὕτως ὤδωνις ἐπὶ πλεον ἄγαγε λύσσας,
ὥστ' οὐδὲ φθίμενόν νιν ἄτερ μαζοῖο τίθητι;

ζαλωτὸς μὲν ἐμὴν ὁ τὸν ἄτροπον ὕπνον ἰαύων
'Ενδυμίων, ζαλωὶ δὲ φίλα γύναι Ἰασίωνα, 50
ὃς τοσσῆν' ἐκύρησεν, ὅσ' οὐ πευσεῖσθε βέβαλοι.

Ἀλγέω τὰν κεφαλάν, τὴν δ' οὐ μέλει. οὐκέτ' αἰίδω,
κεισεῦμαι δὲ πεσών, καὶ τοὶ λύκοι ᾧδέ μ' ἔδονται.
ὥς μέλι τοι γλυκὺ τοῦτο κατὰ βρόχθοιο γένοιτο.

IV

NOMEIΣ BATTOΣ ΚΑΙ ΚΟΡΥΔΩΝ

BATTOΣ

Εἰπέ μοι ᾧ Κορύδων, τίνος αἰ βόες; ἧ ῥα Φιλώνδα;

ΚΟΡΥΔΩΝ

οὔκ, ἀλλ' Αἴγωνος· βόσκειν δέ μοι αὐτὰς ἔδωκεν.

BATTOΣ

ἧ πᾶ ψε κρύβδαν τὰ ποθέσπερα πάσας ἀμέλγεις;

ΚΟΡΥΔΩΝ

ἀλλ' ὁ γέρων ὑφίητι τὰ μοσχία κῆμὲ φυλάσσει.

BATTOΣ

αὐτὸς δ' ἐς τίν' ἄφαντος ὁ βουκόλος ᾗχετο χώραν; 5

ΚΟΡΥΔΩΝ

οὐκ ἄκουσας; ἄγων νιν ἐπ' Ἀλφεὸν ὥχετο Μίλων.

ΒΑΤΤΟΣ

καὶ πόκα τήνος ἔλαιον ἐν ὀφθαλμοῖσιν ὀπώπει;

ΚΟΡΥΔΩΝ

φαντί νιν Ἡρακλῆι βίην καὶ κάρτος ἐρίσδειν.

ΒΑΤΤΟΣ

κῆμ' ἔφαθ' ἅ μάτηρ Πολυδεύκεος εἶμεν ἀμείνω.

ΚΟΡΥΔΩΝ

κῶχετ' ἔχων σκαπάναν τε καὶ εἵκατι τουτόθε μαλα. 10

ΒΑΤΤΟΣ

πέισαι τοι Μίλων καὶ τὼς λύκος αὐτίκα λυσσην.

ΚΟΡΥΔΩΝ

ταὶ δαμάλαι δ' αὐτὸν μυκώμεναι αἶδε ποθεῦντι.

ΒΑΤΤΟΣ

δειλαῖαί γ' αὐται· τὸν βουκόλον ὥς κακὸν εὔρον.

ΚΟΡΥΔΩΝ

ἦ μὰν δειλαῖαί γε, καὶ οὐκέτι λῶντι νέμεσθαι.

ΒΑΤΤΟΣ

τήνας μὲν δὴ τοι τὰς πόρτιος αὐτὰ λέλειπται 15
τῶστιά. μὴ πρῶκας σιτίζεται ὥσπερ ὁ τέττιξ;

ΚΟΡΥΔΩΝ

οὐ Δᾶν, ἀλλ' ὁκὰ μὲν νιν ἐπ' Αἰσάροιο νομεύω
καὶ μαλακῶ χόρτοιο καλὰν κώμυνθα δίδωμι,
ἄλλοκα δὲ σκαίρει τὸ βαθύσκιον ἀμφὶ Λάτυμνον.

ΒΑΤΤΟΣ

λεπτὲς μὰν χῶ ταῦρος ὁ πυρρίχος. εἴθε λάχοιεν 20
τοῖ τῶ Λαμπριάδα, τοῖ δαμόται, ὅκκα θύωντι
τᾶ Ἦρα, τοιόνδε· κακοχράσμων γὰρ ὁ δᾶμος.

ΚΟΡΥΔΩΝ

καὶ μὰν ἐς Στομάλιμνον ἐλαύνεται ἔς τε τὰ Φύσκω,
καὶ ποτὶ τὸν Νήαιθον, ὅπα καλὰ πάντα φύοντι,
αἰγίπυρος καὶ κνύζα καὶ εὐώδης μελίτεια. 25

ΒΑΤΤΟΣ

φεῦ φεῦ βασεῦνται καὶ ταὶ βόες ᾧ τάλαν Αἶγων
εἰς Ἀίδαν, ὅκα καὶ τὸ κακᾶς ἡράσσαιο νίκας,
χὰ σῦριγξ εὐρῶτι παλύνεται, ἄν ποκ' ἐπάξῃ.

ΚΟΡΥΔΩΝ

οὐ τήνα γ', οὐ Νύμφας, ἐπεὶ ποτὶ Πῖσαν ἀφέρπων
δῶρον ἐμοί νιν ἔλειπεν· ἐγὼ δέ τις εἰμὶ μελικτάς, 30
κεῦ μὲν τὰ Γλαύκας ἀγκρούομαι, εὖ δὲ τὰ Πύρρω.
αἰνέω τάν τε Κρότωνα—καλὰ πόλις, ἃ τε Ζάκυνθος—
καὶ τὸ ποταῶν, τὸ Λακίνιον ᾧπερ ὁ πύκτας
Αἶγων ὀγδώκοντα μόνος κατεδαίσατο μάξας.
τηνεὶ καὶ τὸν ταῦρον ἀπ' ὥρεος ἄγε πιάξας 35
τᾶς ὀπλᾶς κῆδωκ' Ἀμαρυλλίδι, ταὶ δὲ γυναῖκες
μακρὸν ἀνάυσαν, χῶ βουκόλος ἐξεγέλασεν.

ΒΑΤΤΟΣ

ᾧ χαρίεσσ' Ἀμαρυλλί, μόνας σέθεν οὐδὲ θανοίσας
λασεύμεσθ'· ὅσον αἶγες ἐμὴν φίλαι, ὅσον ἀπέσβης.
αἰαὶ τῶ σκληρῷ μάλα δαίμονος, ὅς με λελόγχει. 40

ΚΟΡΥΔΩΝ

θαρσεῖν χρὴ φίλε Βάττε· τάχ' αὔριον ἔσσειε' ἄμεινον.
 ἐλπίδες ἐν ζῳοῖσιν, ἀνέλπιστοι δὲ θανόντες.
 χῶ Ζεὺς ἄλλοκα μὲν πέλει αἴθριος, ἄλλοκα δ' ὕει.

ΒΑΤΤΟΣ

θαρσεώ. βάλλε κάτωθε τὰ μοσχία· τᾶς γὰρ ἐλαίας
 τὸν θαλλὸν τρώγοντι τὰ δύσσοα. σίτθ' ὁ λέπαργος. 45

ΚΟΡΥΔΩΝ

σίτθ' ἅ Κυμαίθα ποτὶ τὸν λόφον. οὐκ ἔσακούεις;
 ἡξῶ ναὶ τὸν Πᾶνα κακὸν τέλος αὐτίκα δωσῶν,
 εἰ μὴ ἄπει τουτῶθεν. ἴδ' αὖ πάλιν ἄδε ποθέρπει.
 εἴθ' ἦν μοι ροικὸν τὸ λαγωβόλον, ὥς τυ πάταξα.

ΒΑΤΤΟΣ

θᾶσαι μ' ὦ Κορύδων πὸτ τῷ Διός· ἅ γὰρ ἄκανθα 50
 ἄρμοι μ' ὦδ' ἐπάταξ' ὑπὸ τὸ σφυρόν. ὥς δὲ βαθεῖαι
 τὰτρακτυλλίδες ἐντί. κακῶς ἅ πόρτις ὄλοιτο·
 ἐς ταύταν ἐτύπην χασμεύμενος. ἦ ρά γε λεύσσεις;

ΚΟΡΥΔΩΝ

ναὶ ναί, τοῖς ὀνύχεσσιν ἔχω τέ νιν· ἄδε καὶ αὐτά.

ΒΑΤΤΟΣ

ὁσσίχον ἐστὶ τὸ τύμμα καὶ ἀλίκον ἄνδρα δαμάζει. 55

ΚΟΡΥΔΩΝ

εἰς ὄρος ὄκχ' ἔρπης, μὴ νήλιπος ἔρχεο Βάττε.
 ἐν γὰρ ὄρει ράμνοί τε καὶ ἀσπάλαθοι κοméονται.

ΒΑΤΤΟΣ

εἴπ' ἄγε μ' ὦ Κορύδων, τὸ γερόντιον ἦ ρά διώκει,
 τήναν τὰν κυάνοφρυν ἐρωτίδα, τᾶς ποκ' ἐκνίσθη;

ΚΟΡΥΔΩΝ

ἀκμάν γ' ὦ δειλαῖε· πρόσ' γε μὲν αὐτὸς ἐπενθὼν βο
καὶ ποτὶ τᾷ μάνδρᾳ κατελάμβανον ἄμος ἐνήργει.

ΒΑΤΤΟΣ

εὖ γ' ὦνθρωπε φιλοῖφα. τό τοι γένος ἦ Σατυρίσκοις
ἐγγύθεν ἦ Πάνεσσι κακοκνάμοισιν ἐρίσδεις.

V

ΒΟΥΚΟΛΙΑΣΤΑΙ ΚΟΜΑΤΑΣ ΚΑΙ ΛΑΚΩΝ

ΚΟΜΑΤΑΣ

Αἶγες ἐμαί, τήνων τὸν ποιμένα τόνδε Σιβύρτα
φεύγετε τὸν Λάκωνα· τό μεν νάκος ἐχθὲς ἔκλεψεν.

ΛΑΚΩΝ

οὐκ ἀπὸ τᾶς κρίνας; σίττ' ἀμνίδες. οὐκ ἐσορῆτε
τόν μεν τὰν σύριγγα πρόσ' κλέψαντα Κομάταν;

ΚΟΜΑΤΑΣ

τὰν ποῖαν σύριγγα; τὸ γάρ ποκα δῶλε Σιβύρτα 5
ἐκτάσα σύριγγα; τί δ' οὐκέτι σὺν Κορύδωνι
ἄρκεῖ τοι καλάμας αὐλὸν ποππύσθεν ἔχοντι·

ΛΑΚΩΝ

τάν μοι ἔδωκε Λύκων ὦλεύθερε. τὴν δὲ τὸ ποῖον
Λάκων ἀγκλέψας πόκ' ἔβα νάκος; εἰπὲ Κομάτα·
οὐδὲ γὰρ Εὐμάρα τῷ δεσπότη ἦς τι ἐνεύδειν. 10

ΚΟΜΑΤΑΣ

[τὸ Κροκύλος μοι ἔδωκε, τὸ ποικίλον, ἀνίκ' ἔθυσσε
ταῖς Νύμφαις τὰν αἶγα· τὸ δ' ὦ κακὲ καὶ τόκ' ἐτάκευ
βασκαίνων, καὶ νῦν με τὰ λοίσθια γυμνὸν ἔθηκας.

ΛΑΚΩΝ

οὐκ αὐτὸν τὸν Πᾶνα τὸν ἄκτιον, οὐ τέ γε Λάκων
τὰν βαίταν ἀπέδυς· ὁ Καλαιθίδος, ἣ κατὰ τήνας 15
τᾶς πέτρας ὠνθροπε μανεῖς ἐς Κρᾶθιν ἀλοίμαν.

ΚΟΜΑΤΑΣ

οὐ μὰν οὐκ αὐτὰς τὰς λιμνάδας ὦγαθὲ Νύμφας,
αἵτέ μοι ἵλαοί τε καὶ εὐμενέες τελέθουιν,
οὗ τευ τὰν σύριγγα λαθὼν ἔκλεψε Κομάτας.

ΛΑΚΩΝ

αἶ τοι πιστεύσαιμι, τὰ Δάφνιδος ἄλγέ' ἀροίμαν. 20
ἀλλ' ὦν αἶκα λῆς ἔριφον θέμεν—ἔστι μὲν οὐδὲν
ιερὸν—ἀλλὰ γε τοι διαείσομαι, ἔστέ κ' ἀπείπης.

ΚΟΜΑΤΑΣ

ὅς ποτ' Ἀθαναίαν ἔριν ἤρισεν. ἡνίδε κείμεναι
ὥριφος· ἀλλὰ γε καὶ τὸν τὸν εὐβοτον ἀμνόν.—ἔρισδε.

ΛΑΚΩΝ

καὶ πῶς ὦ κίναδος τὸ τάδ' ἔσσεται ἐξ ἴσω ἀμίν; 25
τίς τρίχας ἀντ' ἐρίων ἐποκίξατο; τίς δὲ παρεύσας
αἰγὸς πρατοτόκοιο κακὰν κύνα δῆλετ' ἀμέλγειν;

V. 14. οὗ μ' αὐτὸν vulg. : correx. Hermann. τέ Kiessl. : σέ vulg.
17. οὗτ' αὐτὰς vulg. : corr. Hermann. 24. Vulgatam ita
servavi ut interpunctionem novaverim. 25. κίναδος τὸ Ziegler
post Wordsw. qui κίναδος σὺν scripsit : κίναδ' εἶδ' k.

ΚΟΜΑΤΑΣ

ὅστις νικασεῖν τὸν πλατίον ὥς τὸ πεποιθείς,
σφάξ βομβέων τέττιγος ἐναντίον. ἀλλὰ γὰρ οὗ τοι
ῶριφος ἰσοπαλῆς, τυῖδ' ὁ τράγος οὗτος. ἔρισδε. 30

ΛΑΚΩΝ

μη σπεῦδ'· οὐ γάρ τοι πυρὶ θάλπεαι. ἄδιον ἄσῃ
τεῖδ' ὑπὸ τὰν κότινον καὶ τᾶλσεα ταῦτα καθίξας.
ψυχρὸν ὕδωρ τουτεῖ καταλείβεται· ᾧδε πεφύκει
ποία χά στιβὰς ἄδε, καὶ ἀκρίδες ᾧδε λαλεῦντι.

ΚΟΜΑΤΑΣ

ἀλλ' οὐ τι σπεύδω· μέγα δ' ἄχθομαι, εἰ τὺ με τολμῆς
ὄμμασι τοῖς ὀρθοῖσι ποτιβλέπεν, ὃν ποκ' ἔοντα 36
παῖδ' ἔτ' ἐγὼν ἐδίδασκον. ἴδ' ἂ χάρις ἐς τί ποθ' ἔρπει.
θρέψαι καὶ λυκιδεῖς, θρέψαι κύνας, ὥς τυ φάγωντι.

ΛΑΚΩΝ

|| καὶ πόκ' ἐγὼ παρὰ τεῦς τι μαθὼν καλὸν ἦ καὶ ἀκούσας
μέμναμ' ; ᾧ φθονερὸν τὸ καὶ ἀπρεπὲς ἀνδρίον αὐτῶς. 40
· · · · ·
ἀλλὰ γὰρ ἔρφ' ᾧδ', ἔρπε, καὶ ὕστατα βουκολιαξῇ.

ΚΟΜΑΤΑΣ

οὐχ ἐρψῶ τηνεῖ· τουτεῖ δρύες, ᾧδε κύπειρος, 45
ᾧδε καλὸν βομβεῦντι ποτὶ σμήνεσσι μέλισσαι·
ἐνθ' ὕδατος ψυχρῶ κρᾶναι δύο· ταὶ δ' ἐπὶ δένδρει
ὄρνιχες λαλαγεῦντι· καὶ ἂ σκιὰ οὐδὲν ὁμοία
τᾷ παρὰ τίν· βάλλει δὲ καὶ ἂ πίτυς ὑψόθε κώνοις.

ΛΑΚΩΝ

ἦ μὰν ἀρνακίδας τε καὶ εἴρια τεῖδε πατησεῖς, 50
αἰκ' ἐνθης, ὕπνω μαλακώτερα· ταὶ δὲ τραγεῖαι
ταὶ παρὰ τὴν ὄσδοντι κακώτερον ἢ τὺ περ ὄσδεις.

στασῶ δὲ κρατῆρα μέγαν λευκοῖο γάλακτος
ταῖς Νύμφαις, στασῶ δὲ καὶ ἀδέος ἄλλον ἐλαίῳ.

ΚΟΜΑΤΑΣ

αἱ δέ κε καὶ τὸ μόλῃς, ἀπαλὰν πτέριν ᾧδε πατησεῖς 55
καὶ γλάχων' ἀνθεῦσαν· ὑπεσσεῖται δὲ χιμαιρᾶν
δέρματα τῶν παρὰ τὴν μαλακώτερα τετράκισ ἀρνῶν.
στασῶ δ' ὀκτῶ μὲν γαυλῶς τῷ Πανὶ γάλακτος,
ὀκτῶ δὲ σκαφίδας μέλιτος πλέα κηρί' ἐχοίσας.

ΛΑΚΩΝ

αὐτόθε μοι ποτέρισδε καὶ αὐτόθε βουκολιάσδευ· 60
τὰν σαυτῷ πατέων ἔχε τὰς δρύας. ἀλλὰ τίς ἄμμε
τίς κρινεῖ; αἴθ' ἔνθοι πόθ' ὁ βουκόλος ᾧδ' ὁ Λυκώπας.

ΚΟΜΑΤΑΣ

οὐδὲν ἐγὼ τήνω ποτιδεύομαι· ἀλλὰ τὸν ἄνδρα,
αἱ λῆς, τὸν δρυτόμον βωστρήσομες, ὃς τὰς ἐρείκας
τήνας τὰς παρὰ τὴν ξυλοχίζεται· ἔστι δὲ Μόρσων. 65

ΛΑΚΩΝ

βωστρέωμες.

ΚΟΜΑΤΑ

τὸ κάλει νιν.

ΛΑΚΩΝ

ἴθ' ᾧ ξένε μικρὸν ἄκουσον
τεῖδ' ἐνθῶν· ἄμμε γὰρ ἐρίσδομες, ὅστις ἀρείων
βουκολιαστάς ἐστι. τὸ δ' ᾧ φίλε μήτ' ἐμὲ Μόρσων
ἐν χάριτι κρίνης, μήτ' ᾧν τύγα τοῦτον ὀνάσης.

ΚΟΜΑΤΑΣ

ναὶ ποτὶ τᾶν Νυμφᾶν Μόρσων φίλε μήτε Κομάτα 70
τὸ πλέον ἰθύνης, μήτ' ᾧν τύγα τῷδε χαρίξῃ.
ἄδέ τοι ἅ ποίμνα τῷ Θουρίῳ ἐστὶ Σιβύρτα,
Εὐμάρα δὲ τὰς αἶγας ὀρῆς φίλε τῷ Συβαρίτα.

ΛΑΚΩΝ

μή τύ τις ἡρώτη πὸτ τῷ Διός, αἶτε Σιβύρτα 74
αἶτ' ἐμόν ἐστι κάκιστε τὸ ποίμνιον ; ὥς λάλος ἐσσί.

ΚΟΜΑΤΑΣ

βέντισθ' οὗτος, ἐγὼ μὲν ἀλαθέα πάντ' ἀγορεύω
κούδεν κανχέομαι· τὸ δ' ἄγαν φιλοκέρτομος ἐσσί.

ΛΑΚΩΝ

εἶα λέγ' εἴ τι λέγεις, καὶ τὸν ξένον ἐς πόλιν αὖθις
ζῶντ' ἄφες· ὦ Παιάν, ἧ στωμύλος ἦσθα Κομάτα.

ΚΟΜΑΤΑΣ

ταὶ Μοῖσαί με φιλεῦντι πολὺ πλεόν ἢ τὸν ἀοιδὸν 80
Δάφνιν· ἐγὼ δ' αὐταῖς χιμάρως δύο πρᾶν ποκ' ἔθυσα.

ΛΑΚΩΝ

καὶ γὰρ ἐμ' ὀπόλλων φιλέει μέγα, καὶ καλὸν αὐτῷ
κριὸν ἐγὼ βόσκω. τὰ δὲ Κάρνεα καὶ δὴ ἐφέρειπαι.

ΚΟΜΑΤΑΣ

πλὰν δύο τὰς λοιπὰς διδυματόκος αἶγας ἀμέλγω,
καί μ' ἡ παῖς ποθορεῦσα “τάλαν” λέγει “αὐτὸς
ἀμέλγεις ;” 85

ΛΑΚΩΝ

φεῦ φεῦ Λάκων τοι ταλάρως σχεδὸν εἴκατι πληροῖ
τυρῷ καὶ τὸν ἄναβον ἐν ἄνθεσι παῖδα μολύνει.

ΚΟΜΑΤΑΣ

βάλλει καὶ μάλοισι τὸν αἰπόλον ἡ Κλεαρίστα
τὰς αἶγας παρελᾶντα καὶ ἀδύ τι ποππυλιάσδει.

ΛΑΚΩΝ

κῆμὲ γὰρ ὁ Κρατίδας τὸν ποιμένα λεῖος ὑπαντῶν 90
ἐκμαίνει· λιπαρὰ δὲ παρ' αὐχένα σείετ' ἔθειρα.

ΚΟΜΑΤΑΣ

ἀλλ' οὐ σύμβλητ' ἐστὶ κυνόσβατος οὐδ' ἀνεμώνα
πρὸς ῥόδα, τῶν ἀνδρα παρ' αἵμασιαιῖσι πεφύκει.

ΛΑΚΩΝ

οὐδὲ γὰρ οὐδ' ἀκύλοις ὁμομαλίδες· αἱ μὲν ἔχοντι
λυπρὸν ἀπὸ πρίνοιο λεπύριον, αἱ δὲ μελιχραί. 95

ΚΟΜΑΤΑΣ

κῆγὼ μὲν δωσῶ τᾷ παρθένῳ αὐτίκα φάσσαν
ἐκ τᾶς ἀρκεύθω καθελών· τηνεῖ γὰρ ἐφίσδει.

ΛΑΚΩΝ

ἀλλ' ἐγὼ ἐς χλαῖναν μαλακὸν πόκον, ὀππόκα πέξω
τὰν οἶν τὰν πέλλαν, Κρατίδα δωρήσομαι αὐτός.

ΚΟΜΑΤΑΣ

σίττ' ἀπὸ τᾶς κοτίνω ταὶ μηκάδες· ὦδε νέμεσθε, 100
ὥς τὸ κάταντες τοῦτο γεώλοφον αἶ τε μυρίκαι.

ΛΑΚΩΝ

οὐκ ἀπὸ τᾶς δρυὸς οὔτος ὁ Κώναρος ἅ τε Κιναίθα·
τουτεῖ βοσκησεῖσθε ποτ' ἀντολάς, ὥς ὁ Φάλαρος.

ΚΟΜΑΤΑΣ

ἔστι δέ μοι γαυλὸς κυπαρίσσινος, ἔστι δὲ κρατήρ,
ἔργον Πραξιτέλεως· τᾷ παιδί δὲ ταῦτα φυλάσσω. 105

ΛΑΚΩΝ

χάμιν ἐστὶ κύων φιλοποίμνιος, ὃς λύκος ἄγχει,
ὃν τῷ παιδί δίδωμι τὰ θηρία πάντα διώκειν.

ΚΟΜΑΤΑΣ

ἀκρίδες, αἱ τὸν φραγμὸν ὑπερπαδῆτε τὸν ἀμόν,
μή μεν λωβασεῖσθε τὰς ἀμπέλος· ἐντὶ γὰρ ἄβαι.

94. ὁμομαλίδες Ahrens, scholiis fretus: ὁρομαλίδες k. p. vulg.
95. λυπρὸν Meineke: λεπτὸν k. vulg.

The Golden Age Motive in the pastoral -

ΕΙΔΥΛΛΙΑ. V

*Theridius
Vergil.
Later Pastoral
English.*

(It is very common in country)

τοὶ τέττιγες, ὀρήτε τὸν αἰπόλον ὥς ἐρεθίζω·
οὕτως χύμές θην ἐρεθίζετε τὼς καλαμευτάς.

110

ΚΟΜΑΤΑΣ

μισέω τὰς δασυκέρκος ἀλώπεκας, αἱ τὰ Μίκωνος
αἰεὶ φοιτῶσαι τὰ ποθέσπερα ραγίζοντι.

ΛΑΚΩΝ

καὶ γὰρ ἐγὼ μισέω τὼς κανθάρος, οἱ τὰ Φιλώνδα
σῦκα κατατρώγοντες ὑπανέμιοι φορέονται.

115

ΚΟΜΑΤΑΣ

ἦ οὐ μέμνα, ὅκ' ἐγὼ τυ κατήλασα, καὶ τὸ σεσαρὼς
εὖ ποτεκιγκλίζεν καὶ τᾶς δρυὸς εἶχεο τήνας ;

ΛΑΚΩΝ

τοῦτο μὲν οὐ μέμναμ' ὅκα μάν ποκα τεῖδέ τυ δήσας
Εὐμάρας ἐκάθηρε καλῶς μάλα, τοῦτό γ' ἴσαμι.

ΚΟΜΑΤΑΣ

ἦ δὴ τις Μόρσων πικραίνεται ἢ οὐχὶ παρήσθεν ; 120
σκίλλας ἰὼν γραίας ἀπὸ σάματος αὐτίκα τίλλειν.

ΛΑΚΩΝ

κῆγὼ μάν κνίζω Μόρσων τινά· καὶ τὸ δὲ λεύσσεις.
ἐνθὼν τὰν κυκλάμινον ὄρυσέ νυν ἐς τὸν Ἀλεντα.

ΚΟΜΑΤΑΣ

Ἰμέρα ἀνθ' ὕδατος ρείτω γάλα, καὶ τὸ δὲ Κράθι
οἶνω πορφύροις, τὰ δέ τ' οἶσνα καρπὸν ἐνείκai. 125

ΛΑΚΩΝ

ρείτω χά Συβαρίτις ἐμὴν μέλι, καὶ τὸ πότορθρον
ἀ παῖς ἀνθ' ὕδατος τᾷ κάλπιδι κηρία βάψαι.

ΚΟΜΑΤΑΣ

ταὶ μὲν ἑμαὶ κύτισόν τε καὶ αἶγιλον αἶγες ἔδοντι,
καὶ σχῖνον πατέοντι καὶ ἐν κομάροισι κέχυνται.

ΛΑΚΩΝ

ταῖσι δ' ἑμαῖς οἷεσσι πάρεστι μὲν ἅ μελίτεια 130
φέρβεσθαι, πολλὸς δὲ καὶ ὥς ῥόδα κίσθος ἐπανθεῖ.

ΚΟΜΑΤΑΣ

οὐκ ἔραμ' Ἀλκίππας, ὅτι με πρᾶν οὐκ ἐφίλασε
τῶν ὥτων καθελοῖσ', ὅκ' αὖ οἱ τὰν φάσσαν ἔδωκα.

ΛΑΚΩΝ

ἄλλ' ἐγὼ Εὐμήδους ἔραμαι μέγα· καὶ γὰρ ὅκ' αὐτῷ
τὰν σύριγγ' ὥρεξα, καλὸν τί με κάρτ' ἐφίλασεν. 135

ΚΟΜΑΤΑΣ

οὐ θεμιτὸν Λάκων ποτ' ἀηδόνα κίσσας ἐρίσδην,
οὐδ' ἔποπας κύκνοισι· τὸ δ' ὦ τάλαν ἐσσι φιλεχθήης.

ΜΟΡΣΩΝ

παύσασθαι κέλομαι τὸν ποιμένα. τὴν δὲ Κομάτα
δωρεῖται Μόρσων τὰν ἀμνίδα· καὶ τὸ δὲ θύσας 139
ταῖς Νύμφαις Μόρσωνι καλὸν κρέας αὐτίκα πέμψον.

ΚΟΜΑΤΑΣ

πεμψῶ ναὶ τὸν Πᾶνα. φριμάσσεο πᾶσα τραγίσκων
νῦν ἀγέλα· κῆγ' ὦ γὰρ ἴδ' ὥς μέγα τοῦτο καχαξῶ
κάτ τῷ Λάκωνος τῷ ποιμένος, ὅττι πόκ' ἤδη
ἀνυσάμαν τὰν ἀμνόν· ἐς ὠρανὸν ὕμμιν ἀλεῦμαι.
αἶγες ἑμαὶ θαρσεῖτε κερούτιδες· αὔριον ὕμμε 145
πάσας ἐγὼ λουσῶ Συβαρίτιδος ἔνδοθι λίμνας.

131. ῥόδα κίσθος Ahrens: ῥοδοκισσὸς vulg.: ῥόδα κισθὸς MS.
unus (m). 145. κερούτιδες Ahrens: κερουχίδες MSS.

οὔτος ὁ Λευκίτας ὁ κορυπτίλος, εἴ τιν' ὀχυνσεῖς
 τὰν αἰγῶν, φλασσῶ τυ πρὶν ἢ γ' ἐμὲ καλλιερῆσαι
 ταῖς Νύμφαις τὰν ἀμνόν. ὁ δ' αὖ πάλιν. ἀλλὰ
 γενοίμαν,
 αἰ μή τυ φλάσσαιμι, Μελάνθιος ἀντὶ Κομάτα. 150

VI

Monday

 ΒΟΥΚΟΛΙΑΣΤΑΙ ΔΑΦΝΙΣ ΚΑΙ
 ΔΑΜΟΙΤΑΣ

1st time

Δαμοίτας χῶ Δάφνις ὁ βουκόλος εἰς ἓνα χῶρον
 τὰν ἀγέλαν πόκ' Ἄρατε συνάγαγον· ἧς δ' ὁ μὲν
 αὐτῶν

πυρρός, ὁ δ' ἡμιγένειος· ἐπὶ κράναν δέ τιν' ἄμφω
 ἐζόμενοι θέρεος μέσφ' ἁμάτι τοιάδ' ἄειδον.
 πρᾶτος δ' ἄρξατο Δάφνις, ἐπεὶ καὶ πρᾶτος ἔρισδε. 5

Βάλλει τοι Πολύφαμε τὸ ποίμνιον ἅ Γαλάτεια
 μάλοισιν, δυσέρωτα τὸν αἰπόλον ἄνδρα καλεῦσα·
 καὶ τύ νιν οὐ ποθόρησθα τάλαν τάλαν, ἀλλὰ κάθησαι
 ἀδέα συρίσδων. πάλιν ἄδ' ἶδε τὰν κύνα βάλλει,
 ἃ τοι τὰν οἴων ἔπεται σκοπός· ἃ δὲ βαῦσδει 10
 εἰς ἄλα δερκομένα, τὰ δέ νιν καλὰ κύματα φαίνει
 ἄσυχχα καχλάζοντα ἐπ' αἰγιαλοῖο θέοισαν.

φράξῃο μὴ τᾶς παιδὸς ἐπὶ κνάμαισιν ὀρούσῃ
 ἐξ ἁλὸς ἐρχομένας, κατὰ δὲ χροά καλὸν ἀμύξῃ.
 ἃ δὲ καὶ αὐτόθε τοι διαθρύπτεται, ὥς ἀπ' ἀκάνθας 15
 ταὶ καπυραὶ χαῖται, τὸ καλὸν θέρος ἀνίκα φρύγει·

 cf. for 1st time
 328.

καὶ φεύγει φιλέοντα καὶ οὐ φιλέοντα διώκει,
καὶ τὸν ἀπὸ γραμμᾶς κινεῖ λίθον· ἥ γὰρ ἔρωτι
πολλάκις ὦ Πολύφαμε τὰ μὴ καλὰ καλὰ πέφανται.

Τῷ δ' ἐπὶ Δαμοίτας ἀνεβάλλετο καὶ τὰδ' αἶειδεν. 20

Εἶδον ναὶ τὸν Πᾶνα, τὸ ποίμνιον ἀνίκ' ἔβαλλε,
κοῦ μ' ἔλαθ', οὐ, τὸν ἐμὸν ἔνα τὸν γλυκύν, ὦ ποθόρημαι
ἐς τέλος· αὐτὰρ ὁ μάντις ὁ Τήλεμος ἔχθρ' ἀγορεύων *Od. 9. 507.*
ἐχθρὰ φέροι ποτὶ οἶκον, ὅπως τεκέεσσι φυλάσσοι.

ἀλλὰ καὶ αὐτὸς ἐγὼ κνίζων πάλιν οὐ ποθόρημι, 25

ἀλλ' ἄλλαν τινὰ φαμὶ γυναικ' ἔχεν· ἃ δ' αἰόισα
ζαλοῖ μ' ὦ Παιᾶν καὶ τάκεται, ἐκ δὲ θαλάσσας
οἰστρεῖ παπταίνουσα ποτ' ἄντρά τε καὶ ποτὶ ποίμνας.

σίξα δ' ὑλακτεῖν νιν καὶ τᾶ κυνί· καὶ γὰρ ὅκ' ἦρων
αὐτᾶς, ἐκνυζεῖτο ποτ' ἰσχία ρύγχος ἔχοισα. 30

ταῦτα δ' ἴσως ἐσορεύσα ποεῦντά με πολλὰκι πεμφεῖ
ἄγγελον. αὐτὰρ ἐγὼ κλαῖω θύρας, ἔστέ κ' ὁμόςση

αὐτά μοι στορεσεῖν καλὰ δέμνια τᾶσδ' ἐπὶ νάσω. *regular mtd*

καὶ γὰρ θην οὐδ' εἶδος ἔχω κακόν, ὥς με λέγοντι. *"to make the bed."*

ἥ γὰρ πρᾶν ἐς πόντον ἐσέβλεπον, ἧς δὲ γαλάνα, 35

καὶ καλὰ μὲν τὰ γένεια, καλὰ δέ μεν ἃ μία κώρα,

ὥς παρ' ἐμὶν κέκριται, κατεφαίνετο, τῶν δέ τ' ὀδόντων

λευκοτέραν αὐγὰν Παρίας ὑπέφαινε λίθοιο.

ὥς μὴ βασκανθῶ δέ, τρὶς εἰς ἐμὸν ἔπτυσσα κόλπον·

ταῦτα γὰρ ἃ γραῖά με Κοτυταρὶς ἐξεδίδαξε. 40

[ἃ πρᾶν ἀμάντεσσι παρ' Ἰπποκίωνι ποταύλει.] 10. 17.

Τόσσ' εἰπὼν τὸν Δάφνιν ὁ Δαμοίτας ἐφίλησε,

χῶ μὲν τῷ σύριγγ', ὁ δὲ τῷ καλὸν αὐλὸν ἔδωκεν.

VI. 22. τὸν ἐμὸν ἔνα τὸν γλυκύν Ch. : τὸν alterum omittit k :
καὶ γλυκύν Ziegl. : τὸν ἐμὸν τὸν ἔνα γλυκύν vulg. 29. σίγα
vulg. : σίξα Ruhnken : edd. plerique. 41. Deest in k :
proscripsit Gaisford, huc ex x. 16 translaturum.

descriptive imperfect

αὐλὴι Δαμοίτας, σύρσιδε δὲ Δάφνις ὁ βούτας,
ὥρχευντ' ἐν μαλακῇ ταὶ πόρτιες αὐτίκα ποία. 45
νίκη μὰν οὐδάλλος, ἀνήσστατοι δ' ἐγένοντο.

See the 1st Dayll.

VII

ΘΑΛΥΣΙΑ

Monday

Ἦς χρόνος ἀνίκ' ἐγὼ τε καὶ Εὐκριτος ἐς τὸν Ἀλεντα
εἵρπομες ἐκ πόλιος, σὺν καὶ τρίτος ἀμὴν Ἀμύντας·
τῇ Διοῇ γὰρ ἔτευχε θαλύσια καὶ Φρασίδαμος
κάντιγένης, δύο τέκνα Λυκωπέος, εἴ τί περ ἐσθλὸν
χαῶν τῶν ἐπάνωθεν, ἀπὸ Κλυτίας τε καὶ αὐτῷ 5
Χάλκωνος, Βούριναν δς ἐκ ποδὸς ἄνυσσε κράναν
εὖ ἐνερεισάμενος πέτρα γόνυ· ταὶ δὲ παρ' αὐτὰν
αἰγειροὶ πετέλαι τε εὐσκιον ἄλσος ὕφαινον,
χλωροῖσιν πετάλοισι κατηρεφέες κομῶσσαι.
κοῦπω τὰν μεσάταν ὁδὸν ἄνυμες, οὐδὲ τὸ σᾶμα 10
ἀμὴν τὸ Βρασίλα κατεφαίνετο, καὶ τὸν ὁδίταν
ἐσθλὸν σὺν Μοίσαισι Κυδωνικὸν εὖρομες ἄνδρα,
οὔνομα μὲν Λυκίδαν, ἧς δ' αἰπόλος, οὐδέ κέ τίς νιν
ἠγνοήσεν ἰδὼν, ἐπεὶ αἰπόλῳ ἔξοχ' ἔφκει.
ἐκ μὲν γὰρ λασίῳιο δασύτριχος εἶχε τράγοιο 15
κνακὸν δέρμ' ὥμοισι νέας ταμίσοιο ποτόσδον,
ἀμφὶ δέ οἱ στήθεσσι γέρων ἐσφίγγετο πέπλος
ζωστήρι πλακερῷ, ροικὰν δ' ἔχεν ἀγριελαιῷ

VII. 5. ἔτ' ἄνωθεν MSS.: corr. Reiske. 7. εὖ Hermann; εὖ
γ' MSS. 8. ἐφαινον MSS.: corr. Heins.

δεξιτερᾷ κορύναν. καί μ' ἀτρέμας εἶπε σεσαρῶς
 ὄμματι μειδιῶντι, γέλως δέ οἱ εἶχετο χεῖλεις· 20

“ Σιμιχίδα, πᾶ δὴ τὸ μεσαμέριον πόδας ἔλκεις,
 ἀνίκα δὴ καὶ σαῦρος ἐν αἵμασιαῖσι καθεύδει,
 οὐδ' ἐπιτυμβίδιαι κορυδαλλίδες ἡλαίνονται ;
 ἦ μετὰ δαῖτα κλητὸς ἐπείγεται ; ἦ τινος ἀστῶν
 λανὸν ἐπὶ θρώσκες ; ὥς τοι ποσὶ νισσομένοιο 25
 πᾶσα λίθος πταίοισα ποτ' ἀρβυλίδεσσιν αἰεῖδει.”

τὸν δ' ἐγὼ ἀμείφθην. “ Λυκίδα φίλε, φαντί τυ πάντες
 συριγκτὰν ἔμεναι μέγ' ὑπείροχον ἐν τε νομεῦσιν
 ἐν τ' ἀμνηήρεσσι. τὸ δὴ μάλα θυμὸν ἰαίνει
 ἀμέτερον· καί τοι κατ' ἐμὸν νόον ἰσοφαρίζειν 30
 ἔλπομαι. ἂ δ' ὁδὸς ἄδε θαλυσιάς· ἦ γὰρ ἐταῖροι
 ἀνέρες εὐπέπλω Δαμάτερι δαῖτα τελεῦντι
 ὀλβω ἀπαρχόμενοι· μάλα γάρ σφισι πῖονι μέτρῳ
 ἂ δαίμων εὐκριθὼν ἀνεπλήρωσεν ἁλῶν.

ἀλλ' ἄγε δὴ—ξυνὰ γὰρ ὁδός, ξυνὰ δὲ καὶ ἁώς— 35
 βουκολιασδόμεσθα· τάχ' ὥτερος ἄλλον ὄνασεῖ.
 καὶ γὰρ ἐγὼ Μοισᾶν καπυρὸν στόμα, κῆμὲ λέγοντι
 πάντες ἀοιδὸν ἄριστον· ἐγὼ δέ τις οὐ ταχυπειθής,
 οὐ Δᾶν· οὐ γάρ πω κατ' ἐμὸν νόον οὔτε τὸν ἐσθλὸν
 Σικελίδαν νίκημι τὸν ἐκ Σάμῳ οὔτε Φιλητᾶν 40
 αἰείδων, βάτραχος δὲ ποτ' ἀκρίδας ὥς τις ἐρίσδω.”

ὥς ἐφάμαν ἐπίταδες· ὁ δ' αἰπόλος ἀδὺ γελάσας,
 “ τάν τοι ” ἔφα “ κορύναν δωρύντομαι, οὐνεκεν ἐσσί
 πᾶν ἐπ' ἀλαθείᾳ πεπλασμένον ἐκ Διὸς ἔρνος. 28.7

ὥς μοι καὶ τέκτων μέγ' ἀπέχθεται, ὅστις ἐρευνῇ 45
 ἶσον ὄρευσ κορυφᾷ τελέσαι δόμον εὐρυμέδοντος,
 καὶ Μοισᾶν ὄρνιχες, ὅσοι ποτὶ Χῖον ἀοιδὸν
 ἀντία κοκκύζοντες ἐτώσια μοχθίζοντι.

ἀλλ' ἄγε βουκολικᾶς ταχέως ἀρχώμεθ' αἰοιδᾶς,
 Σιμιχίδα· κῆγ' ὅ μιν—ὄρη φίλος, εἴ τοι ἀρέσκει 50
 τοῦθ' ὅ τι πρᾶν ἐν ὄρει τὸ μελύδριον ἐξέπνευσε·”

ΛΥΚΙΔΑΣ

Ἔσsetαι Ἀγεάνακτι καλὸς πλόος ἐς Μυτιλήναν,
 χῶταν ἐφ' ἐσπερίοις ἐρίφοις νότος ὑγρὰ διῶκη
 κύματα, χῳρίων ὅτ' ἐπ' ὠκεανῷ πόδας ἴσχη,
 αἶκεν τὸν Λυκίδαν ὀπτεύμενον ἐξ Ἀφροδίτας 55
 ῥύσsetαι· θερμὸς γὰρ ἔρως αὐτῷ με καταίθει.
 χάλκυνες στορεσεῦντι τὰ κύματα τάν τε θάλασσαν
 τὸν τε νότον τὸν τ' εὐρον, ὃς ἔσχατα φυκία κινεῖ·
 ἀλκύνες, γλαυκαῖς Νηρηῖσι ταί τε μάλιστα
 ὀρνίχων ἐφίλαθεν, ὅσαις τέ περ ἐξ ἁλὸς ἄγρα. 60
 Ἀγεάνακτι πλόον διζημένῳ ἐς Μυτιλήναν
 ὥρια πάντα γένοιτο, καὶ εὖπλοον ὄρμον ἴκοιτο.
 κῆγ' ὅ τῃν κατ' ἄμαρ ἀνήτινον ἢ ῥοδόεντα
 ἢ καὶ λευκοῖων στέφανον περὶ κρατὶ φυλάσσω
 τὸν Πτελεατικὸν οἶνον ἀπὸ κρατήρος ἀφυξῷ 65
 παρ πυρὶ κεκλιμένος, κύαμον δέ τις ἐν πυρὶ φρυξεί.
 χά στιβὰς ἐσσεῖται πεπυκασμένα ἔστ' ἐπὶ πᾶχυν
 κνύζα τ' ἀσφοδέλῳ τε πολυγνάμπτῳ τε σελίνῳ.
 καὶ πίομαι μαλακῶς μεμνημένος Ἀγεάνακτος
 αὐταῖσιν κυλίκεσσι καὶ ἐς τρύγα χεῖλος ἐρείδων. 70
 ἀλλήσευντι δέ μοι δύο ποιμένες, εἷς μὲν Ἀχαρνεύς,
 εἷς δὲ Λυκωπίτας· ὁ δὲ Τίτυρος ἐγγύθεν ἄσει,
 ὥς ποκα τᾶς Ξενέας ἠράσσατο Δάφνις ὁ βούτας,
 χῶς ὄρος ἀμφ' ἐπονείτο, καὶ ὥς δρύες αὐτὸν ἐθρήνευ,
 Ἰμέρα αἶτε φύοντι παρ' ὄχθησιν ποταμοῖο, 75
 εὔτε χῶν ὥς τις κατετάκετο μακρὸν ὑφ' Αἴμον
 ἢ Ἀθῶν ἢ Ῥοδόπαν ἢ Καύκασον ἐσχατόωντα.

ἄσει δ' ὥς ποκ' ἔδεκτο τὸν αἰπόλον εὐρέα λάρναξ
 ζῶν. ἔοντα κακαῖσιν ἀτασθαλίαισιν ἄνακτος,
 ὥς τέ νιν αἰ σιμαὶ λειμωνόθε φέρβον ἰοῖσαι 80
 κέδρον ἐς ἀδείαν μαλακοῖς ἀνθεσσι μέλισσαι,
 οὐνεκά οἱ γλυκὺ Μοῖσα κατὰ στόματος χέε νέκταρ.
 ὦ μακαριστὲ Κομάτα, τύ θην τάδε τερπνὰ πεπόνθεις,
 καὶ τὸ κατεκλάσθης ἐς λάρνακα, καὶ τὸ μελισσᾶν
 κηρία φερβόμενος ἔτος ὥριον ἐξεπόνασας. 85
 αἴθ' ἐπ' ἐμεῦ ζωοῖς ἐναρίθμιος ὠφελος εἶμεν,
 ὥς τοι ἐγὼν ἐνόμουν ἄν' ὥρεα τὰς καλὰς αἴγας
 φωνᾶς εἰσαῶν, τὸ δ' ὑπὸ δρυσὶν ἢ ὑπὸ πεύκαις
 ἀδὺν μελισδόμενος κατεκέκλισο θεῖε Κομάτα.

Χὼ μὲν τόσσ' εἰπὼν ἀπεπαύσατο· τὸν δὲ μετ'
 αὖθις 90

κήγῳ τοῖ' ἐφάμαν· “ Λυκίδα φίλε, πολλὰ μὲν ἄλλα
 Νύμφαι κῆμὲ δίδαξαν ἄν' ὥρεα βουκολέοντα
 ἐσθλά, τά που καὶ Ζηνὸς ἐπὶ θρόνον ἄγαγε φάμα·
 ἀλλὰ τόγ' ἐκ πάντων μέγ' ὑπείροχον, ᾧ τυ γεραίρειν
 ἀρξεῦμ'· ἀλλ' ὑπάκουσον, ἐπεὶ φίλος ἔπλεο Μοῖσαις.”

ΣΙΜΙΧΙΔΑΣ

Σιμιχίδα μὲν Ἐρωτες ἐπέπτарον· ἦ γὰρ ὁ δειλὸς
 τόσσον ἐρᾷ Μυρτοῦς, ὅσον εἶρος αἴγες ἐρᾶντι. 97
 ὥρατος δ' ὁ τὰ πάντα φιλαίτατος ἀνὴρ τήνῳ
 παιδὸς ὑπὸ σπλάγχνοισιν ἔχει πόθον. οἶδεν Ἀριστις,
 ἐσθλὸς ἀνὴρ, μέγ' ἄριστος, ὃν οὐδέ κεν αὐτὸς ἀείδειν
 Φοῖβος σὺν φόρμιγγι παρὰ τριπόδεσσι μεγάροι, 101
 ὥς ἐκ παιδὸς Ἀρατος ὑπ' ὀστέον αἶθετ' ἔρωτι.
 τὸν μοι Πάν, Ὀμόλας ἐρατὸν πέδον ὅστε λέλογχας,

ἄκλητον κείνοιο φίλας ἐς χεῖρας ἐρείσας,
 εἴτ' ἐστ' ἄρα Φιλῖνος ὁ μαλθακὸς εἴτε τις ἄλλος. 105
 κῆν μὲν ταῦτ' ἔρδῃς ὦ Πᾶν φίλε, μή τί τυ παῖδες
 Ἄρκαδικοὶ σκίλλαισιν ὑπὸ πλευράς τε καὶ ὤμους
 τανίκα μαστίσδοιεν, ὅτε κρέα τυτθὰ παρείη·
 εἰ δ' ἄλλως νεύσας, κατὰ μὲν χροᾶ πάντ' ὀνύχεσσι
 δακνόμενος κνάσαιο καὶ ἐν κνίδαισι καθεύδοις, 110
 εἴης δ' Ἕδωνῶν μὲν ἐν ὥρεσι χεῖματι μέσσω
 Ἐβρον παρ ποταμὸν τετραμμένος ἐγγύθεν ἄρκτω,
 ἐν δὲ θέρει πυμάτοισι παρ' Αἰθιόπεσσι νομεύοις
 πέτρα ὑπο Βλεμύων, ὅθεν οὐκέτι Νεῖλος ὀρατός.
 ὕμμες δ' Ὑετίδος καὶ Βυβλίδος ἀδὺ λιπόντες 115
 νᾶμα καὶ Οἰκεῦντα, ξανθᾶς ἔδος αἰπὺ Διώνας,
 ὦ μάλοισιν Ἐρωτες ἐρευθομένοισιν ὁμοῖοι,
 βάλλετέ μοι τόξοισι τὸν ἱμερόεντα Φιλῖνον,
 βάλλετ', ἐπεὶ τὸν ξεῖνον ὁ δῦσμορος οὐκ ἐλεεῖ μεν.
 καὶ δὴ μὰν ἀπίοιο πεπαίτερος, αἱ δὲ γυναῖκες 120
 “αἰαῖ” φαντὶ “Φιλῖνε, τό τοι καλὸν ἄνθος ἀπορρεῖ.”
 μηκέτι τοι φρουρέωμες ἐπὶ προθύροισιν Ἄρατε,
 μηδὲ πόδας τρίβωμες· ὁ δ' ὄρθριος ἄλλον ἀλέκτωρ
 κοκκύζων νάρκαισιν ἀνιαραῖσι διδοίη,
 εἷς δ' ἀπὸ τᾶσδε φέριστε Μόλων ἄγχοιτο παλαίστρας,
 ἄμμιν δ' ἀσυχία τε μέλοι γραία τε παρείη, 126
 ἅτις ἐπιφθύζοισα τὰ μὴ καλὰ νόσφιν ἐρύκοι.

Τόσσ' ἐφάμαν· ὁ δέ μοι τὸ λαγωβόλον, ἀδὺ
 γελάσας

ὥς πάρος, ἐκ Μοισᾶν ξεινήιον ὥπασεν εἶμεν.

χῶ μὲν ἀποκλίνας ἐπ' ἀριστερὰ τὰν ἐπὶ Πύξας 130
 εἶρφ' ὁδόν, αὐτὰρ ἐγὼ τε καὶ Εὐκριτος ἐς Φρασιδάμω

στραφθέντες χῶ καλὸς Ἀμύντιχος ἔν τε βαθείαις
 ἀδείας σχοῖνοιο χαμευνίσιν ἐκλίνθημες
 ἔν τε νεοτμάτοισι γεγαθότες οἶναρέοισι.
 πολλαὶ δ' ἄμιν ὑπερθε κατὰ κρατὸς δονέοντο 135
 αἴγειροι πτελέαι τε· τὸ δ' ἐγγύθεν ἱερὸν ὕδωρ
 Νυμφᾶν ἐξ ἄντροιο κατειβόμενον κελάρυζε.
 τοὶ δὲ ποτὶ σκιαραῖς ὀροδαμνίσιν αἰθαλίωνες
 τέττιγες λαλαγεῦντες ἔχον πόνον· ἅ δ' ὀλολυγὼν
 τηλόθεν ἐν πυκιναῖσι βάτων τρύζεσκεν ἀκάνθαις. 140
 ἄειδον κόρυδοι καὶ ἀκανθίδες, ἔστενε τρυγῶν,
 πωτῶντο ξουθαὶ περὶ πίδακας ἀμφὶ μέλισσαι.
 πάντ' ὥσδεν θέρεος μάλα πίνος, ὥσδε δ' ὀπώρας.
 ὄχναι μὲν παρ ποσσὶ, παρὰ πλευραῖσι δὲ μᾶλα
 δαψιλέως ἄμιν ἐκυλίνδετο· τοὶ δ' ἐκέχυντο 145
 ὄρπακες βραβίλοισι καταβρίθοντες ἔραζε·
 τετράενες δὲ πίθων ἀπελύετο κρατὸς ἄλειφαρ. ✓
 Νύμφαι Κασταλίδες Παρνάσιον αἶπος ἔχοισαι,
 ἄρά γέ πα τοιόνδε Φόλω κατὰ λάινον ἄντρον
 κρατῆρ' Ἑρακλῆι γέρων ἐστήσατο Χείρων; 150
 ἄρά γέ πα τήνον τὸν ποιμένα τὸν ποτ' Ἀνάπῳ,
 τὸν κρατερὸν Πολύφαιμον, ὃς ὥρεσι νῆας ἔβαλλε,
 τοῖον νέκταρ ἔπεισε κατ' αὐλία ποσσὶ χορεῦσαι,
 οἶον δὴ τόκα πῶμα διεκρανάσατε Νύμφαι
 βωμῷ παρ Δάματρος ἀλφάδος; ἅς ἐπὶ σωρῷ 155
 αὐθις ἐγὼ πᾶξαιμι μέγα πτύον, ἅ δὲ γελάσσαι
 δράγματα καὶ μάκωνας ἐν ἀμφοτέραισιν ἔχοισα.

See the 14th.

VIII

ΒΟΥΚΟΛΙΑΣΤΑΙ ΔΑΦΝΙΣ ΚΑΙ
ΜΕΝΑΛΚΑΣ

Δάφνιδι τῷ χαρίεντι συνήντετο βουκολέοντι
 μᾶλα νέμων, ὥς φαντί, κατ' ὄρεα μακρὰ Μενάλκας.
 ἄμφω τῷ γ' ἦστην πυρροτρίχω, ἄμφω ἀνάβω,
 ἄμφω συρίσδεν δεδαημένω, ἄμφω αἰίδεν.
 πρᾶτος δ' ὦν ποτὶ Δάφνιν ἰδὼν ἀγόρευε Μενάλκας· 5
 “μυκητᾶν ἐπίουρε βοῶν Δάφνι, λῆς μοι αἰεῖσαι;
 φαμί τυ νικασεῖν, ὅσσον θέλω αὐτὸς αἰίδων.”
 τὸν δ' ἄρα χῶ Δάφνις τοιῷδ' ἀπαμείβετο μύθῳ·
 “ποιμὴν εἰροπύκων οἴων συριγκτὰ Μενάλκα,
 οὔποτε νικασεῖς μ', οὐδ' εἴ τι πάθοις τύγ' αἰίδων.” 10

ΜΕΝΑΛΚΑΣ

χρήσδεις ὦν ἐσιδεῖν; χρήσδεις καταθεῖναι ἄεθλον;

ΔΑΦΝΙΣ

χρήσδω τοῦτ' ἐσιδεῖν, χρήσδω καταθεῖναι ἄεθλον.

ΜΕΝΑΛΚΑΣ

καὶ τίνα θησεύμεσθ', ὅτις ἀμῖν ἄρκιος εἴη;

ΔΑΦΝΙΣ

μόςχον ἐγὼ θησῶ· τὸ δὲ θὲς ἰσομάτορα ἀμνόν.

ΜΕΝΑΛΚΑΣ

οὐ θησῶ ποκα ἀμνόν, ἐπεὶ χαλεπὸς ὁ πατήρ μεν 15
 χά μάτηρ, τὰ δὲ μᾶλα ποθέσπερα πάντ' ἀριθμεῦντι.

ΔΑΦΝΙΣ

ἀλλὰ τί μὰν θησεῖς ; τί δὲ τὸ πλεόν ἐξεῖ ὁ νικῶν ;

ΜΕΝΑΛΚΑΣ

σύριγγ ἂν ἐπόησα καλὰν ἐγὼ ἐννεάφωνον,
λευκὸν κηρὸν ἔχουσιν, ἴσον κάτω, ἴσον ἄνωθεν,
ταύταν κατθείην, τὰ δὲ τῷ πατρὸς οὐ καταθησῶ. 20

ΔΑΦΝΙΣ

ἦ μὰν τοι κήγῳ σύριγγ' ἔχω ἐννεάφωνον.
λευκὸν κηρὸν ἔχουσιν, ἴσον κάτω, ἴσον ἄνωθεν.
πρῶαν νιν συνέπαξ'· ἔτι καὶ τὸν δάκτυλον ἀλγέω
τοῦτον, ἐπεὶ κάλαμός με διασχισθεὶς διέτμαξεν.

ΜΕΝΑΛΚΑΣ

ἀλλὰ τίς ἄμμε κρινεῖ ; τίς ἐπάκοος ἔσσεται ἀμέων ; 25

ΔΑΦΝΙΣ

τῆνον πῶς ἐνταῦθα τὸν αἰπόλον ἦν καλέσωμες ;
ᾧ ποτὶ ταῖς ἐρίφοις ὁ κύων ὁ φάλαρος ὑλακτεῖ.

Χοῖ μὲν παῖδες ἄυσαν, ὁ δ' αἰπόλος ἦνθ' ἐπακοῦσαι.
χοῖ μὲν παῖδες ἄειδον, ὁ δ' αἰπόλος ἤθελε κρίνειν.
πρᾶτος δ' ὦν ἄειδε λαχὼν ἱυκτὰ Μενάλκας, 30
εἶτα δ' ἀμοιβαίαν ὑπελάμβανε Δάφνις ἀοιδάν.
[βουκολικάν· οὕτω δὲ Μενάλκας ἄρξατο πρᾶτος.]

ΜΕΝΑΛΚΑΣ

Ἄγκεα καὶ ποταμοί, θεῖον γένος, αἷ τι Μενάλκας
πήποχ' ὁ συριγκτὰς προσφιλὲς ᾗσε μέλος,
βόσκοιτ' ἐκ ψυχᾶς τὰς ἀμνάδας· ἦν δέ ποκ' ἔνθη 35
Δάφνις ἔχων δαμάλας, μηδὲν ἔλασσον ἔχοι.

ΔΑΦΝΙΣ

κρᾶναι καὶ βοτάναι, γλυκερὸν φυτόν, αἵπερ ὁμοῖον
 μουσίσδει Δάφνις ταῖσιν ἀηδονίσι,
 τοῦτο τὸ βουκόλιον πιαίνετε· κῆν τι Μενάλκας
 τεῖδ' ἀγάγη, χαίρων ἄφθονα πάντα νέμοι. 40

ΜΕΝΑΛΚΑΣ

ἔνθ' οἷς, ἔνθ' αἶγες διδυματόκοι, ἔνθα μέλισσαι
 σμήνεα πληροῦσιν, καὶ δρύες ὑψίτεραι,
 ἔνθ' ὁ καλὸς Μίλων βαίνει ποσίν· αἱ δ' ἂν ἀφέρπη,
 χῶ ποιμὴν ξηρὸς τηνόθι χαί βοτάναι.

ΔΑΦΝΙΣ

παντᾷ ἔαρ, παντᾷ δὲ νομοί, παντᾷ δὲ γάλακτος 45
 οὔθατα πλήθουσιν, καὶ τὰ νέα τρέφεται,
 ἐνθ' ἃ καλὰ παῖς ἐπινίσσεται· αἱ δ' ἂν ἀφέρπη,
 χῶ τὰς βῶς βόσκων χαί βόες αὐότεραι.

ΜΕΝΑΛΚΑΣ

ὦ τράγε, τᾶν λευκᾶν αἰγῶν ἄνερ, ὦ βάθος ὕλας
 μυρίον, (ὦ σιμαὶ δευτ' ἐφ' ὕδωρ ἔριφοι) 50
 ἐν τήνῳ γὰρ τήνος· ἴθ' ὦ κόλε καὶ λέγε· Μίλων,
 ὁ Πρωτεὺς φώκας καὶ θεὸς ὦν ἔνεμε.

ΔΑΦΝΙΣ

μή μοι γὰν Πέλοπος, μή μοι χρύσεια τάλαντα
 εἶη ἔχειν, μηδὲ πρόσθε θέειν ἀνέμων·
 ἀλλ' ὑπὸ τᾷ πέτρᾳ τᾷδ' ἄσομαι, ἀγκὰς ἔχων τυ, 55
 σύννομα μᾶλ' ἐσορῶν, τὰν Σικελὰν ἐς ἄλλα.

ΔΑΦΝΙΣ

δένδρεσι μὲν χειμῶν φοβερὸν κακόν, ὕδασι δ' αὐχμός,
 ὄρνισιν δ' ὕσπλαγξ, ἀγροτέροις δὲ λίνα,

ἀνδρὶ δὲ παρθενικᾶς ἀπαλᾶς πόθος. ὦ πάτερ ὦ Ζεῦ,
οὐ μόνος ἡράσθην· καὶ τὸ γυναικοφίλας. 60

Ταῦτα μὲν ὦν δι' ἀμοιβαίων οἱ παῖδες ᾄεσαν·
τὰν πυμάταν δ' ὦδαν οὕτως ἐξᾶρχε Μενάλκας.

Φεῖδεν τᾶν ἐρίφων, φεῖδεν λύκε τᾶν τοκάδων μεν,
μηδ' ἀδίκει μ', ὅτι μικκὸς ἐὼν πολλαῖσιν ὁμαρτέω.
ὦ Λάμπουρε κύον, οὕτω βαθὺς ὕπνος ἔχει τυ; 65
οὐ χρὴ κοιμᾶσθαι βαθέως σὺν παιδὶ νέμοντα.
ταὶ δ' οἶες, μηδ' ὕμμες ὀκνεῖθ' ἀπαλᾶς κορέσασθαι
ποίας· οὔτι καμείσθ', ὅκκ' αὖ πάλιν ἄδε φύηται.
σίττα νέμεσθε νέμεσθε, τὰ δ' οὔθατα πλήσατε πᾶσαι,
ὥς τὸ μὲν ὥρνες ἔχωντι, τὸ δ' ἐς ταλάρως ἀποθῶμαι.

Δεύτερος αὖ Δάφνις λιγυρῶς ἀνεβάλλετ' αἰεΐειν·
Κῆμὲ γὰρ ἐκ τῶντρω σύνοφρυς κόρα ἐχθρὸς ἰδοῖσα
τὰς δαμάλας παρελᾶντα καλὸν καλὸν ἦμεν ἔφασκεν·
οὐ μὰν οὐδὲ λόγον ἐκρίθην ἅπο, τῷμπικρον αὐτᾶ,
ἀλλὰ κάτω βλέψας τὰν ἀμετέραν ὁδὸν εἶρπον. 75
ἀδεῖ' ἅ φωνὰ τᾶς πόρτιος, ἀδὺ τὸ πνεῦμα·

[ἀδὺ δὲ χῶ μόνσχος γαρύεται, ἀδὺ δὲ χά βῶς·]
ἀδὺ δὲ τῷ θέρεος παρ' ὕδωρ ρέον αἰθριοκοιτεῖν.
τᾶ δρυὶ ταὶ βάλανοι κόσμος, τᾶ μαλίδι μᾶλα,
τᾶ βοῖ δ' ἅ μόνσχος, τῷ βουκόλῳ αἱ βόες αὐταί. 80

ὦς οἱ παῖδες ᾄεσαν, ὁ δ' αἰπόλος ὦδ' ἀγόρευεν·
ἀδὺ τι τὸ στόμα τευ καὶ ἐφίμερος ὦ Δάφνι φωνά.
κρέσσον μελπομένῳ τευ ἀκούμεν ἢ μέλι λείχειν.
λάξεο τὰς σύριγγας· ἐνίκασας γὰρ αἰείδων.

68. ὅκκα πάλιν MSS.: corr. Meineke, Fritzsche, vid. iv. 21 notam:
ὅκα κα J. A. Hartung. 72. καμ' ἐκ τῷ ἄντρω MSS. hiatu vix
tolerando: corr. Briggs et Hermann. 74. τῷμπικρον Meineke
(p. 479): τὸν πικρὸν vulg. 77. Versum eiecit Valkenaar. Huc
ex ix. 7 translatus est. 82. τευ Hermann: τοι MSS.

αἰ δέ τι λῆς με καὶ αὐτὸν ἄμ' αἰπολέοντα διδάξαι, 85
 τήναν τὰν μιτύλαν δωσῶ τὰ δίδακτρά τοι αἶγα,
 ἄτις ὑπὲρ κεφαλᾶς αἰεὶ τὸν ἀμολγέα πληροῖ.

᾽Ως μὲν ὁ παῖς ἐχάρη καὶ ἀνάλατο καὶ πλατάγησε
 νικάσας, οὕτως ἐπὶ ματέρι νεβρὸς ἄλοιτο.

ὥς δὲ κατεσμύχθη καὶ ἀνετράπετο φρένα λύπα 90
 ὄτερος, οὕτω καὶ νύμφα γαμεθεῖς' ἀκάχοιτο.

κῆκ τούτω πρᾶτος παρὰ ποιμέσι Δάφνις ἔγεντο,
 καὶ Νύμφαν ἄκρηβος ἐὼν ἔτι Ναῖδα γᾶμεν.

IX

ΒΟΥΚΟΛΙΑΣΤΑΙ ΔΑΦΝΙΣ ΚΑΙ
ΜΕΝΑΛΚΑΣ

[Βουκολιάζεο Δάφνι, τὸ δ' ῥῥᾶς ἄρχεο πρᾶτος,
 ῥῥᾶς ἄρχεο Δάφνι, συναψάσθω δὲ Μενάλκας,
 μόσχως βουσὶν ὑφέντες, ὑπὸ στείραισι δὲ ταύρωσ.
 χοὶ μὲν ἀμᾶ βόσκοιντο καὶ ἐν φύλλοισι πλανῶντο
 μηδὲν ἀτιμαγελεύντες· ἐμὶν δὲ τὸ βουκολιάζεν 5
 ἐκτόθεν, ἄλλωθεν δὲ ποτικρίνοιτο Μενάλκας.]

ΔΑΦΝΙΣ

Ἄδὺ μὲν ἁ μόσχος γαρύεται, ἀδὺ δὲ χά βοῦς,
 ἀδὺ δὲ χά σῦριγξ χῶ βουκόλος, ἀδὺ δὲ κῆγών.
 ἔστι δέ μοι παρ' ὕδωρ ψυχρὸν στιβάς, ἐν δὲ νένασται
 λευκᾶν ἐκ δαμαλᾶν καλὰ δέρματα, τὰς μοι ἀπάσας 10
 λὶψ κόμαρον τρωγοίσας ἀπὸ σκοπιᾶς ἐτίναξε.

91. versus ut videtur corruptus: vide notas.

IX. 1-6. versus spurii et plane eiciendi.

6. ἐκτόθεν 'ex

ista parte': ἔμποθεν k: ἔκποθεν Briggs.

τῷ δὲ θέρευσ φρύγοντος ἐγὼ τόσσον μελεδαίνω,
ὅσσον ἐρῶντε πατὴρς μύθων καὶ ματὴρς ἀκούειν.

Οὕτως Δάφνις ἄεισεν ἐμὴν, οὕτως δὲ Μενάλκας.

MENALCAS

Αἴτνα μᾶτερ ἐμά, κῆγ' ὦ καλὸν ἄντρον ἐνοικέω 15
κοίλαις ἐν πέτραισιν· ἔχω δέ τοι ὅσ' ἐν ὀνείρῳ
φαίνονται, πολλὰς μὲν οἷς, πολλὰς δὲ χιμαῖρας,
ὧν μοι πρὸς κεφαλᾷ καὶ πρὸς ποσὶ κῶεα κεῖται.
ἐν πυρὶ δὲ δρυίνῳ χόρια ζεῖ, ἐν πυρὶ δ' αὔαι
φαγοὶ χειμαίνοντος· ἔχω δέ τοι οὐδ' ὅσον ὥραν 20
χείματος ἢ νωδὸς καρύων ἀμύλοιο παρόντος.

Τοῖς μὲν ἐπεπλατάγησα καὶ αὐτίκα δῶρον ἔδωκα,
Δάφνιδι μὲν κορύναν, τὰν μοι πατὴρς ἔτρεφεν ἀγρός,
αὐτοφυῆ, τὰν οὐδ' ἂν ἴσως μωμάσατο τέκτων,
τῇν' δὲ στρόμβῳ καλὸν ὄστρακον, ᾧ κρέας αὐτὸς 25
σιτήθην πέτραισιν ἐν Ἰκαρίαισι δοκεύσας,
πέντε ταμῶν πέντ' οὖσιν· ὁ δ' ἐγκαναχήσατο κόχλῳ.

Βουκολικαὶ Μοῖσαι μάλα χαίρετε, φαίνετε δ' ὦδάς,
τάς ποκ' ἐγὼ τήνοισι παρὼν ἄεισα νομεῦσι,
μηκέτ' ἐπὶ γλώσσας ἄκρας ὀλοφυγγόνα φύσω. 30
τέττιξ μὲν τέττιγι φίλος, μύρμακι δὲ μύρμαξ,
ἴρηκες δ' ἴρηξιν, ἐμὴν δέ τε μοῖσα καὶ ὦδά.
τᾶς μοι πᾶς εἴη πλείους δόμος. οὔτε γὰρ ὕπνος
οὔτ' ἔαρ ἐξαπίνας γλυκερώτερον, οὔτε μελίσσαις
ἄνθεα· τόσσον ἐμὴν Μοῖσαι φίλοι. οὐς μὲν ὀρεῦντι 35
γαθεῦσαι, τοὺς δ' οὔτι ποτ' ὠδάλῃσατο Κίρκη.

13. ἐρῶντε Tour. : ἐρῶν τὸ k : ἐρῶντι vulg. : ἐρῶντα Junt. : ἐρῶντι πατὴρς μέλεται καὶ μ. ἀκ. Bücheler. 28 sqq. versus a precedentibus seiunxi ; secundum eam rationem quam in notis exposui. 30. φύσω Graef. : φύσης vulg. μήπω pro verbo μηκέτ' coni. Ziegl., at vide notas. 36. γαθεῦσαι Brunck. : γαθεῦσι(ν) MSS.

X

ΕΡΓΑΤΙΝΑΙ Η ΘΕΡΙΣΤΑΙ

ΜΙΛΩΝ

Ἐργατίνα βουκαῖε, τί νῦν ᾧζυρὲ πεπόνθεις ;
οὐθ' ἐὼν ὄγμον ἄγειν ὀρθὸν δύνα, ὥς τὸ πρὶν ἄγες,
οὐθ' ἅμα λαοτομεῖς τῷ πλατίον, ἀλλ' ἀπολείπη
ὥσπερ οἷς ποίμνας, ἅς τὸν πόδα κάκτος ἔτυψε.
ποῖός τις δείλαν τυ καὶ ἐκ μέσω ἄματος ἐσση, 5
ὃς νῦν ἀρχόμενος τᾶς αὐλακος οὐκ ἀποτρώγεις ;

BATTOΣ

Μίλων ὀψαμάτα, πέτρας ἀπόκομμ' ἀτεράμνω,
οὐδαμά τοι συνέβα ποθέσαι τινὰ τῶν ἀπεόντων ;

ΜΙΛΩΝ

οὐδαμά. τίς δὲ πόθος τῶν ἔκτοθεν ἐργάτα ἀνδρί ;

BATTOΣ

οὐδαμά νυν συνέβα τοι ἀγρυπνήσαι δι' ἔρωτα ; 10

ΜΙΛΩΝ

μηδέ γε συμβαίη· χαλεπὸν χορίῳ κύνα γεῦσαι.

BATTOΣ

ἀλλ' ἐγὼ ᾧ Μίλων ἔραμαι σχεδὸν ἐνδεκαταῖος.

ΜΙΛΩΝ

ἐκ πίθῳ ἀντλεῖς δῆλον· ἐγὼ δ' ἔχω οὐδ' ἄλλις ὄξος.

BATTOΣ

τοιγάρτοι πρὸ θυρᾶν μοι ἀπὸ σπόρῳ ἄσκαλα πάντα.

ΜΙΑΩΝ

τίς δέ τυ τᾶν παίδων λυμαίνεται;

15

ΒΑΤΤΟΣ

ἃ Πολυβώτα,

ἃ πρᾶν ἀμάντεσσι παρ' Ἱπποκίωνι ποταύλει.

ΜΙΑΩΝ

εὔρε θεὸς τὸν ἀλιτρόν· ἔχεις πάλαι ὦν ἐπεθύμεις.
 μάντις τοι τὰν νύκτα χροῖξειθ' ἃ καλαμαία.

ΒΑΤΤΟΣ

μωμᾶσθαί μ' ἄρχη τύ· τυφλὸς δ' οὐκ αὐτὸς ὁ Πλοῦτος,
 ἀλλὰ καὶ ὠφρόντιστος Ἔρως. μὴ δὴ μέγα μυθεῖ. 20

ΜΙΑΩΝ

οὐ μέγα μυθεῖμαι· τὸ μόνον κατάβαλλε τὸ λᾶον,
 καί τι κόρας φιλικὸν μέλος ἀμβάλεν. ἄδιον οὕτως
 ἐργαξῇ· καὶ μὰν πρότερόν ποκα μουσικὸς ἦσθα.

ΒΑΤΤΟΣ

Μοῖσαι Πιερίδες, συναείσατε τὰν ραδιναὶ μοι
 παῖδ'· ὦν γάρ χ' ἄψησθε θεαί, καλὰ πάντα ποεῖτε.
 Βομβύκα χαρίεσσα, Σύραν καλέοντί τυ πάντες, 26
 ἰσχνὰν ἀλιόκαυστον, ἐγὼ δὲ μόνος μελίχλωρον.
 καὶ τὸ ἶον μέλαν ἐστὶ καὶ ἃ γραπτὰ ὑάκινθος,
 ἀλλ' ἔμπας ἐν τοῖς στεφάνοις τὰ πρᾶτα λέγονται
 ἃ αἶξ τὰν κύτισον, ὁ λύκος τὰν αἶγα διώκει, 30
 ἃ γέρανος τῶροτρον, ἐγὼ δ' ἐπὶ τὴν μεμάνημαι.
 αἶθέ μοι ἦς, ὅσσα Κροῖσόν ποκα φαντὶ πεπᾶσθαι,
 χρύσειοι ἀμφότεροί κ' ἀνεκείμεθα τᾷ Ἀφροδίτῃ,
 τὼς αὐλὼς μὲν ἔχοισα καὶ ἡ ρόδον ἡ μᾶλον τύ,

σχῆμα δ' ἐγὼ καὶ καινὰς ἐπ' ἀμφοτέροισιν ἀμύκλας.
 Βομβύκα χαρίεσσ', οἳ μὲν πόδες ἀστράγαλοί τευς, 36
 ἃ φωνὰ δὲ τρύχνος· τὸν μὰν τρόπον οὐκ ἔχω εἰπεῖν.

ΜΙΛΩΝ

Ἦ καλὰς ἄμμι ποέων ἐλελήθει βούκος ἀοιδάς.
 ὥς εὖ τὰν ιδέαν τᾶς ἀρμονίας ἐμέτρησεν.
 ὦμοι τῷ πώγωνος, ὃν ἀλιθίως ἀνέφυσα. 40
 θᾶσαι δὴ καὶ ταῦτα τὰ τῷ θείῳ Λιτυέρσα.

Δάματερ πολύκαρπε πολύσταχυ, τοῦτο τὸ λαόν
 εὖεργόν τ' εἶη καὶ κάρπιμον ὅττι μάλιστα.
 Σφίγγετ' ἀμαλλοδέται τὰ δράγματα, μὴ παριών τις
 εἴποι· “ σύκινοι ἄνδρες, ἀπώλετο χοῦτος ὁ μισθός.” 45
 Ἐς βορέην ἄνεμον τᾶς κόρθυος ἃ τομὰ ὕμιν
 ἢ ζέφυρον βλεπέτω· πιαίνεται ὁ στάχυς οὐτῶς.
 Σῖτον ἀλοιῶντας φεύγειν τὸ μεσαμβρινὸν ὕπνον·
 ἐκ καλάμας ἄχυρον τελέθει τημόσδε μάλιστα.
 ἄρχεσθαι δ' ἀμῶντας ἐγειρομένῳ κορυδαλλῷ, 50
 καὶ λήγειν εὐδοντος, ἐλινῦσαι δὲ τὸ καῦμα.
 Εὐκτὸς ὁ τῷ βατράχῳ παῖδες βίος· οὐ μελεδαίνει
 τὸν προπιεῖν ἐγχεῦντα· πάρεστι γὰρ ἄφθονον αὐτῷ.
 Κάλλιον ὦπιμελητὰ φιλάργυρε τὸν φακὸν ἔψειν·
 μή τι τάμης τὰν χεῖρα καταπρίων τὸ κύμινον. 55

Ταῦτα χρὴ μοχθεῦντας ἐν ἀλίῳ ἄνδρας αἰεῖδεν,
 τὸν δὲ τεδὸν βουκαῖε πρέπει λιμηρὸν ἔρωτα
 μυθίσδεν τᾷ ματρὶ κατ' εὐνὰν ὀρθρευοίσα.

48-50. vulgatam exhibui, neque mutandum quicquam. 53.
 τὸν τὸ πιεῖν vulg. : text. Ch.

XI

ΚΥΚΛΩΨ

*passional is not
applicable to this
poem.
It is a /social
spirit to
Musa*

Οὐδὲν πὸτ τὸν ἔρωτα πεφύκει φάρμακον ἄλλο
 Νικία οὐτ' ἔγχριστον, ἐμὴν δοκεῖ, οὐτ' ἐπίπαστον,
 ἢ ται Πιερίδες· κοῦφον δέ τι τοῦτο καὶ ἀδὺ
 γίνετ' ἐπ' ἀνθρώποις, εὐρεῖν δ' οὐ ράδιόν ἐστι.
 γινώσκειν δ' οἶμαί τυ καλῶς ἰατρὸν ἐόντα 5
 καὶ ταῖς ἐννέα δὴ πεφιλάμενον ἔξοχα Μοῖσαις.
 οὕτω γοῦν ράιστα διὰ γ' ὁ Κύκλωψ ὁ παρ' ἀμῖν,
 ὠρχαῖος Πολύφαιμος, ὅκ' ἤρατο τᾶς Γαλατείας,
 ἄρτι γενειάσδων περὶ τὸ στόμα τῶς κροτάφως τε.
 ἤρατο δ' οὐ μάλοις οὐδὲ ρόδῳ οὐδὲ κικίννοις, 10
 ἀλλ' ὀρθαῖς μανίαις, ἀγείτο δὲ πάντα πάρεργα.
 πολλάκι ται θῖες ποτὶ ταυλίον αὐταὶ ἀπήνθον
 χλωρᾶς ἐκ βοτάνας· ὁ δὲ τὰν Γαλάτειαν αἰδῶν
 αὐτόθ' ἐπ' αἰόνος κατετάκετο φυκιοέσσας
 ἐξ ἀοῦς, ἔχθιστον ἔχων ὑποκάρδιον ἔλκος 15
 Κύπριδος ἐκ μεγάλας, τό οἱ ἥπατι πᾶξε βέλεμνον.
 ἀλλὰ τὸ φάρμακον εὗρε, καθεζόμενος δ' ἐπὶ πέτρας
 ὑψηλᾶς ἐς πόντον ὁρῶν ἄειδε τοιαῦτα.

ᾠ λευκὰ Γαλάτεια, τί τὸν φιλέοντ' ἀποβάλλῃ;
 λευκοτέρα πακτᾶς ποτιδεῖν, ἀπαλωτέρα ἀρνός, 20
 μόςχῳ γαυροτέρα, σφριγανωτέρα ὄμφακος ὠμᾶς.

XI. 10. οὐτι ρόδοις οὐ μάλοις vulg. : corr. Ziegl. eo quod k. m. voluerunt restituto. 14. αὐτοῦ ἐπ' k: αὐτῷ vulg. : αὐτόθ' Ch.

21. σφριγανωτέρα Ziegl. : σφριγανωτέρα Call. : φιαρωτέρα vulg. : cf. Schol. k.

φοιτῆς δ' αὐθ' οὕτως, ὅκκα γλυκὺς ὕπνος ἔχῃ με,
 οἶχῃ δ' εὐθὺς ἰοῖσ', ὅκκα γλυκὺς ὕπνος ἀνῇ με,
 φεύγεις δ' ὥσπερ ὅις πολὺν λύκον ἀθρήσασα.
 ἡράσθην μὲν ἔγωγα τεοῦς κόρα, ἀνίκα πρᾶτον 25
 ἦνθες ἐμᾶ σὺν ματρὶ θέλοισ' ὑακίνθινα φύλλα
 ἐξ ὄρεος δρέψασθαι, ἐγὼ δ' ὁδὸν ἀγεμόνουν.
 παύσασθαι δ' ἐσιδὼν τυ καὶ ὕστερον οὐδέ τί πα νῦν
 ἐκ τήνῳ δύναμαι· τὴν δ' οὐ μέλει, οὐ μὰ Δί' οὐδέν.
 γινώσκω χαρίεσσα κόρα, τίνος ὦνεκα φεύγεις· 30
 ὦνεκά μοι λασία μὲν ὀφρῦς ἐπὶ παντὶ μετώπῳ
 ἐξ ὠτὸς τέταται ποτὶ θῶτερον ὥς μία μακρά,
 εἷς δ' ὀφθαλμὸς ἔπεστι, πλατεῖα δὲ ῥὶς ἐπὶ χεῖλει.
 ἀλλ' οὗτος τοιοῦτος ἐὼν βοτὰ χίλια βόσκω,
 κῆκ τούτων τὸ κράτιστον ἀμελγόμενος γάλα πίνω· 35
 τυρὸς δ' οὐ λείπει μ' οὔτ' ἐν θέρει οὔτ' ἐν ὀπώρα,
 οὐ χειμῶνος ἄκρω· ταρσοὶ δ' ὑπεραχθέες αἰεῖ.
 συρίσδεν δ' ὥς οὔτις ἐπίσταμαι ὧδε Κυκλώπων,
 τὴν τὸ φίλον γλυκύμαλον ἀμᾶ κῆμαντὸν αἰείδων
 πολλάκι νυκτὸς ἄωρι· τρέφω δέ τοι ἔνδεκα νεβρῶς
 πάσας μνηνοφόρως καὶ σκύμνως τέσσαρας ἄρκτων. 41
 ἀλλ' ἀφίκευσο ποθ' ἀμέ, καὶ ἐξεῖς οὐδὲν ἔλασσον,
 τὰν γλαυκὰν δὲ θάλασσαν ἔα ποτὶ χέρσον ὀρεχθεῖν.
 ἄδιον ἐν τῶντρῳ παρ' ἐμὴν τὰν νύκτα διαξείς.
 ἐντὶ δάφναι τηνεῖ, ἐντὶ ῥαδιναὶ κυπάρισσοι, 45
 ἔστι μέλας κισσός, ἔστ' ἄμπελος ἅ γλυκύκαρπος,
 ἔστι ψυχρὸν ὕδωρ, τό μοι ἅ πολυδένδρεος Αἴτνα
 λευκᾶς ἐκ χιόνος ποτὸν ἀμβρόσιον προΐητι.
 τίς κα τῶνδε θάλασσαν ἔχειν καὶ κύμαθ' ἔλοιτο;

33. ὕπεστι Warton : edd. complures.
 μαννοφόρους Schol. : corr. Fritzsche.

41. ἀμνοφόρως vulg.

αἰ δέ τοι αὐτὸς ἐγὼ δοκέω λασιώτερος ἦμεν, 50
 ἐντὶ δρυὸς ξύλα μοι καὶ ὑπὸ σποδῷ ἀκάματον πῦρ.
 καιόμενος δ' ὑπὸ τεύς καὶ τὰν ψυχὰν ἀνεχοίμαν
 καὶ τὸν ἔν' ὀφθαλμόν, τῷ μοι γλυκερώτερον οὐδέν.
 ὦμοι, ὃ τ' οὐκ ἔτεκέν μ' ἅ μᾶττηρ βραγχί' ἔχοντα,
 ὥς κατέδυν ποτὶ τὴν καὶ τὰν χέρα τεύς ἐφίλασσα, 55
 αἰ μὴ τὸ στόμα λῆς, ἔφερον δέ τοι ἡ κρίνα λευκὰ
 ἡ μάκων' ἀπαλὰν ἐρυθρὰ πλαταγώνι' ἔχοισαν.
 ἀλλὰ τὰ μὲν θέρεος, τὰ δὲ γίνεται ἐν χειμῶνι,
 ὥστ' οὐκ ἄν τοι ταῦτα φέρειν ἅμα πάντ' ἐδυνάθην.
 νῦν μὰν ὦ κόριον, νῦν αὐτόγα νεῖν κε μάθοιμι, 60
 αἰκά τις σὺν ναῖ πλέων ξένος ὦδ' ἀφίκηται,
 ὥς εἰδῶ, τί ποθ' ἀδὺ κατοικεῖν τὸν βυθὸν ὕμμιν.
 ἐξένθοις Γαλάτεια καὶ ἐξενθοῖσα λάθοιο
 ὥσπερ ἐγὼ νῦν ὦδε καθήμενος οἴκαδ' ἀπενθεῖν.
 ποιμαίνειν δ' ἐθέλοις σὺν ἐμὴν ἅμα καὶ γάλ' ἀμέλγειν
 καὶ τυρὸν πᾶξαι τάμισον δριμεῖαν ἐνεῖσα. 66
 ἅ μᾶττηρ ἀδικεῖ με μόνα, καὶ μέμφομαι αὐτᾶ·
 οὐδὲν πήποχ' ὅλως ποτὶ τὴν φίλον εἶπεν ὑπέρ μεν,
 καὶ ταῦτ' ἄμαρ ἐπ' ἄμαρ ὀρεῦσά με λεπτὸν ἐόντα.
 φασὼ τὰν κεφαλὰν καὶ τὼς πόδας ἀμφοτέρως με 70
 σφύζειν, ὥς ἀνιαθῇ, ἐπεὶ κήγῶν ἀνιῶμαι.
 ὦ Κύκλωψ Κύκλωψ, πᾶ τὰς φρένας ἐκπεπότασαι;
 αἰκ' ἐνθὼν θαλάρως τε πλέκοις καὶ θαλλὸν ἀμάσας
 ταῖς ἄρνεσσι φέροις, τάχα κα πολὺ μᾶλλον ἔχοις νῶν.
 τὰν παρεοῖσαν ἀμελγε. τί τὸν φεύγοντα διώκεις; 75
 εὐρησεῖς Γαλάτειαν ἴσως καὶ καλλίον' ἄλλαν.
 πολλὰι συμπαῖσδέν με κόραι τὰν νύκτα κέλονται,

54. ὃ τ' scripsi: ὅτ' MSS.

ruptus: μεμαθεῦμαι m: γε μαθεῦμαι MSS. alii.

φλασῶ e m k.

60. Versus procul dubio cor-

ruptus: μεμαθεῦμαι m: γε μαθεῦμαι MSS. alii.

70. φασὼ vulg.: φλασῶ e m k.

74. τάχα καὶ MSS.: corr. Ahrens.

κιχλίζοντι δὲ πᾶσαι, ἐπεὶ κ' αὐταῖς ὑπακούσω
 δῆλον ὅ τ' ἐν τᾷ γὰ κήγώ τις φαίνομαι ἦμεν.

Οὕτω τοι Πολύφαμος ἐποίμαιεν τὸν ἔρωτα 80
 μουσίσδων, ῥᾶον δὲ διαγ' ἢ εἰ χρυσὸν ἔδωκεν.

XII

ΑΙΤΗΣ

Ἦλυθες ὦ φίλε κοῦρε τρίτῃ σὺν νυκτὶ καὶ ἀοῖ;
 ἦλυθες· οἱ δὲ ποθεῦντες ἐν ἡματι γηράσκουσιν.
 ὅσσον ἔαρ χειμῶνος, ὅσον μᾶλον βραβίλοιο
 ἄδιον, ὅσσον ὅις σφετέρας λασιωτέρα ἀρνός,
 ὅσσον παρθενικὴ προφέρει τριγάμοιο γυναικός, 5
 ὅσσον ἐλαφροτέρῃ μύσχου νεβρός, ὅσσον ἀηδὼν
 συμπάντων λιγύφωνος ἀοιδοτάτῃ πετεηνῶν,
 τόσσον ἔμ' εὐφρανας τὸ φανείς, σκιερὰν δ' ὑπὸ φαγὸν
 ἀελίου φρύγοντος ὁδοιπóρος ἔδραμον ὥς τις.
 εἴθ' ὁμαλοὶ πνεύσειαν ἐπ' ἀμφοτέροισιν Ἔρωτες 10
 νῶιν, ἐπεσσομένοις δὲ γενοίμεθα πᾶσιν ἀοιδά.
 θείω δὴ τινε τῷδε μετὰ προτέροισι γενέσθην
 φῶθ', ὁ μὲν εἴσπνηλος, φαίη χ' ὠμυκλαϊάσδων,
 τὸν δ' ἕτερον πάλιν ὥς κεν ὁ Θεσσαλὸς εἴποι αίταν.
 ἀλλήλους δ' ἐφίλησαν ἴσῳ ζυγῷ. ἦ ῥά τότε ἦσαν 15
 χρύσειοι πάλιν ἄνδρες, ὁ κἀντεφίλησ', ὁ φιληθείς."
 εἰ γὰρ τοῦτο πάτερ Κρονίδα πέλοι, εἰ γὰρ ἀγήρω

79. ὅ τ' scripsi: cf. v. 54: ὅτ' MSS.

XII. 12. θείω Meineke: δοιῶ MSS. μετὰ προτ. Taylor: μέτ'
 ἀμφοτέρ. vulg. 16. ὁ κἀντεφ. Ch.: ὅκ' ἀντεφ. vulg.: ὅτ' ἀντεφ.
 Kiessl.

ἀθάνατοι, γενεαῖς δὲ διηκοσίαισιν ἔπειτα
 ἀγγεῖλειεν ἐμοί τις ἀνέξοδον εἰς Ἀχέροντα·
 “ ἡ σὴ νῦν φιλότης καὶ τοῦ χαρίεντος αἵτεω 20
 πᾶσι διὰ στόματος, μετὰ δ’ ἡιθέοισι μάλιστα.”
 ἀλλ’ ἦτοι τούτων μὲν ὑπέρτεροι Οὐρανῖνες
 ἔσσόνθ’ ὥς ἐθέλονται. ἐγὼ δέ σε τὸν καλὸν αἰνέων
 ψεύδεα ῥινὸς ὑπερθεν ἀραιᾶς οὐκ ἀναφύσω.
 ἦν γὰρ καί τι δάκης, τὸ μὲν ἀβλαβὲς εὐθὺς ἔθηκας, 25
 διπλάσιον δ’ ὤνασας, ἔχων δ’ ἐπίμετρον ἀπῆνθον.
 Νισαῖοι Μεγαρήες ἀριστεύοντες ἑρετμοῖς,
 ὄλβιοι οἰκείοιτε, τὸν Ἀττικὸν ὥς περίαλλα
 ξεῖνον ἐτιμήσασθε Διοκλέα τὸν φιλόπαιδα.
 αἰεὶ οἱ περὶ τύμβον ἀολλέες εἶαρι πρᾶτῳ 30
 κοῦροι ἐριδμαίνοντι φιλήματος ἄκρα φέρεσθαι.
 ὃς δέ κε προσμάξῃ γλυκερώτερα χεῖλεσι χεῖλη,
 βριθόμενος στεφάνοισιν ἐὰν ἐς μητέρ’ ἀπῆνθεν.
 ὄλβιος, ὅστις παισὶ φιλήματα κεῖνα διαιτᾷ.
 ἦ που τὸν χαροπὸν Γανυμήδεα πόλλ’ ἐπιβωτᾷ 35
 Λυδίῃ ἴσον ἔχειν πέτρῃ στόμα, χρυσὸν ὁποίῃ
 πεύθονται μὴ φαῦλος ἐτήτυμω ἀργυραμοιβοί.

XIII

Υ Λ Α Σ

Οὐχ ἀμῖν τὸν Ἔρωτα μόνοις ἔτεχ’, ὥς ἐδοκεῦμες,
 Νικία, ᾧ τινι τοῦτο θεῶν ποκα τέκνον ἔγεντο.

37. ἐτήτυμον MSS. : Text Ch. : τρέβοντες ἐτήτυμον Buech. : μὴ
 φαῦλον ἔχη τύπον Wordsworth : quod cave accipias, non enim
 signum quid sit sed metallum quale sit declarat lapis Lydius.

οὐχ ἅμῃν τὰ καλὰ πράτοις καλὰ φαίνεται εἶμεν,
 οἱ θνατοὶ πελόμεσθα, τὸ δ' αὔριον οὐκ ἔσορῶμες·
 ἀλλὰ καὶ ὠμφιτρύωνος ὁ χαλκεοκάρδιος υἱός, 5
 ὃς τὸν λῖν ὑπέμεινε τὸν ἄγριον, ἦρατο παιδός,
 τῷ χαρίεντος Ὑλα, τῷ τὰν πλοκαμίδα φορεῦντος,
 καὶ νιν πάντ' ἐδίδαξε πατὴρ ὥσει φίλον νιέα,
 ὅσσα μαθὼν ἀγαθὸς καὶ ἀοίδιμος αὐτὸς ἔγεντο·
 χωρὶς δ' οὐδέποκ' ἦς, οὔτ' εἰ μέσον ἄμαρ ὄροιτο, 10
 οὔτ' ἄρ' ὅχ' ἅ λεύκιππος ἀνατρέχοι ἐς Διὸς Ἀώς,
 οὐδ' ὅπόκ' ὀρτάλιχοι μινυροὶ ποτὶ κοῖτον ὀρῶεν,
 σεισαμένας πτερὰ ματρὸς ἐπ' αἰθαλόεντι πετεῦρῳ,
 ὥς αὐτῷ κατὰ θυμὸν ὁ παῖς πεποναμένος εἶη,
 αὐτῷ δ' εὖ ἔλκων ἐς ἀλαθινὸν ἄνδρ' ἀποβαίη. 15
 ἀλλ' ὅτε τὸ χρύσειον ἔπλει μετὰ κῶας Ἰήσων
 Αἰσονίδας, οἱ δ' αὐτῷ ἀριστῆες συνέποντο
 πασᾶν ἐκ πολίων προλελεγμένοι, ὧν ὄφελός τι,
 ἵκετο χῶ ταλαεργὸς ἀνὴρ ἐς ἀφνειὸν Ἰωλκόν,
 Ἀλκμήνης υἱὸς Μιδεάτιδος ἡρώϊνης, 20
 σὺν δ' αὐτῷ κατέβαινε Ὑλας εὐέδρον ἐς Ἀργώ,
 ἅτις κυανεᾶν οὐχ ἥψατο συνδρομάδων ναῦς,
 ἀλλὰ διεξάιξε—βαθὺν δ' εἰσέδραμε Φᾶσιν—
 αἰετὸς ἐς μέγα λαῖτμα· ἀφ' οὗ τότε χοιράδες ἔσταν.
 ἄμος δ' ἀντέλλοντι Πελειάδες, ἐσχατιαὶ δὲ 25
 ἄρνα νέον βόσκοντι, τετραμμένου εἴαρος ἤδη,
 τᾶμος ναυτιλίας μιμνάσκετο θεῖος ἄωτος
 ἡρώων, κοίλαν δὲ καθιδρυνθέντες ἐς Ἀργῷ
 Ἑλλάσποντον ἵκοντο νότῳ τρίτον ἄμαρ ἀέντι,

XIII. 10-12. οὐτ' . . . in minutiis Zieglerum secutus sum.
 11. ἀνατρέχοι Schaefer: ἀνατρέχει vulg. 24. ἐς Ch.: ὧς MSS.
 vulg.

εἶσω δ' ὄρμον ἔθεντο Προποντίδος, ἔνθα Κιανῶν 30
 αὐλακας εὐρύνοντι βόες τρίβοντες ἄροτρα.
 ἐκβάντες δ' ἐπὶ θῖνα κατὰ ζυγὰ δαῖτα πένοντο
 δειελινοί, πολλοὶ δὲ μίαν στορέσαντο χαμεύναν.
 λειμὼν γάρ σφιν ἔκειτο, μέγα στιβάδεσσιν ὄνειαρ,
 ἔνθεν βούτομον ὁξὺ βαθύν τ' ἐτάμοντο κύπειρον. 35
 κῶχ' ἐθ' Ὀυλᾶς ὁ ξανθὸς ὕδωρ ἐπιδόρπιον οἰσῶν
 αὐτῷ θ' Ἡρακλῇ καὶ ἀστεμφεῖ Τελαμῶνι,
 οἱ μίαν ἄμφω ἐταῖροι ἀεὶ δαίνυντο τράπεξαν,
 χάλκεον ἄγγος ἔχων. τάχα δὲ κράναν ἐνόησεν
 ἡμένῳ ἐν χώρῳ· περὶ δὲ θρύα πολλὰ πεφύκει, 40
 κυνάνεόν τε χελιδόνιον χλωρόν τ' ἀδίδαντον
 καὶ θάλλοντα σέλινα καὶ εἰλιτενῆς ἄγρωστις.
 ὕδατι δ' ἐν μέσσω Νύμφαι χορὸν ἀρτίζοντο,
 Νύμφαι ἀκοίμητοι, δειναὶ θεαὶ ἀγροιώταις,
 Εὐνείκα καὶ Μαλὶς ἔαρ θ' ὀρόωσα Νύχεια, 45
 ἦτοι ὁ κοῦρος ἐπεῖχε ποτῷ πολυχανδέα κρωσσὸν
 βάψαι ἐπειγόμενος, ταὶ δ' ἐν χερὶ πᾶσαι ἔφυσαν·
 πασάων γὰρ ἔρως ἀπαλὰς φρένας ἐξεσώβησεν
 Ἀργεῖῳ ἐπὶ παιδί· κατήριπε δ' ἐς μέλαν ὕδωρ
 ἀθρόος, ὥς ὅτε πυρσὸς ἀπ' οὐρανοῦ ἤριπεν ἀστήρ 50
 ἀθρόος, ἐν πόντῳ, ναύταις δέ τις εἶπεν ἐταίροις·
 “κουφότερ' ὧ παῖδες ποιείσθ' ὄπλα· πνευστικὸς οὖρος.”
 Νύμφαι μὲν σφετέροις ἐπὶ γούνασι κοῦρον ἔχοισαι
 δακρυδέντ' ἀγανοῖσι παρεψύχοντ' ἐπέεσσιν.
 Ἀμφιτρυωνιάδας δὲ ταρασσόμενος περὶ παιδί 55
 ᾤχετο, μαιωτιστὶ λαβὼν εὐκαμπέα τόξα
 καὶ ῥόπαλον, τό οἱ αἰὲν ἐχάνδανε δεξιτερὴ χεῖρ.

48. ἐξεφόβησεν m corr. : ἐξεφηβόβησεν k : ἀμφεκάλυψεν vulg. : text. Jacobs. 52 πνευστικὸς k : πλευστικὸς vulgo.

τρὶς μὲν Ὕλαν ἄυσεν, ὅσον βαρὺς ἤρυγε λαιμός·
 τρὶς δ' ἄρ' ὁ παῖς ὑπάκουσεν, ἀραιὰ δ' ἴκετο φωνὰ
 ἐξ ὕδατος, παρεὼν δὲ μάλα σχεδὸν εἶδετο πόρρω. 60
 ὥς δ' ὁπότε ἠυγένειος ἀπόπροθι λῖς ἐσακούσας†,
 νεβροῦ φθεγξάμενας τις ἐν οὔρεσιν ὠμοφάγος λῖς
 ἐξ εὐνᾶς ἔσπευσεν ἐτοιμοτάταν ἐπὶ δαῖτα·
 Ἑρακλῆς τοιοῦτος ἐν ἀτρίπτοισιν ἀκάνθαις
 παῖδα ποθῶν δεδόνητο, πολὺν δ' ἐπελάμβανε χῶρον.
 σχέτλιοι οἱ φιλέοντες· ἀλώμενος ὅσ' ἐμόγησεν 66
 οὔρεα καὶ δρυμούς, τὰ δ' Ἱήσονος ὕστερα πάντ' ἦς.
 ναῦς γέμεν ἄρμεν' ἔχοισα μετάρσια τῶν παρεόντων,
 ἰστία δ' ἡμίθειοι μεσονύκτιον ἐξεκάθαιρον
 Ἑρακλῆα μένοντες. ὁ δ' αἶ πόδες αἶγον ἐχώρει 70
 μαινόμενος· χαλεπὸς γὰρ ἔσω θεὸς ἦπαρ ἄμυσσεν.
 οὔτω μὲν κάλλιστος Ὕλας μακάρων ἀμιθρεῖται·
 Ἑρακλέην δ' ἥρωες ἐκερτόμεον λιποναύταν,
 οὐνεκεν ἠρώησε τριακοντάζυγον Ἀργώ,
 περὶ δ' ἐς Κόλχους τε καὶ ἄξενον ἴκετο Φᾶσιν. 75

XIV

ΚΥΝΙΣΚΑΣ ΕΡΩΣ Η ΘΥΩΝΙΧΟΣ.

ΑΙΣΧΙΝΗΣ

Χαίρειν πολλὰ τὸν ἄνδρα Θυώνιχον.

ΘΥΩΝΙΧΟΣ

ἀλλὰ τὸ ταῦτά,

Αἰσχίνα.

68. ναῦς μὲν k : corr. Hermann.

XIV. 1. τὴν αὐτὴν a : τοὶ αὐτὰ k : alii alia : ἀλλὰ omnes : ἄλλα τοιαῦτα Ahrens (Ziegl. Hiller) : text. Ch.

ΑΙΣΧΙΝΗΣ

ὥς χρόνιος.

ΘΥΩΝΙΧΟΣ

χρόνιος ; τί δέ τοι τὸ μέλημα ;

ΑΙΣΧΙΝΗΣ

πράσσομες οὐχ ὥς λῶστα Θυνώνιχε.

ΘΥΩΝΙΧΟΣ

ταῦτ' ἄρα λεπτός,

χὼ μύσταξ πολὺς οὗτος, ἀνσταλέοι δὲ κίκιννοι.

τοιοῦτος πρῶαν τις ἀφίκετο Πυθαγορικτάς,

5

ὥχρὸς κἀννυπόδητος· Ἀθηναῖος δ' ἔφατ' ἦμεν.

ἦρατο μὰν καὶ τήνος, ἐμὴν δοκεῖ, ὁπτῶ ἀλεύρω.

ΑΙΣΧΙΝΗΣ

παῖσδεις ὠγάθ' ἔχων· ἐμέ δ' ἅ χαρίεσσα Κυνίσκα

ὑβρίσδει· λασῶ δὲ μανείς ποκα, θρίξ ἀνὰ μέσσον.

ΘΥΩΝΙΧΟΣ

τοιοῦτος μὲν ἀεὶ τὸ φίλ' Αἰσχίνα, ἀσυχᾶ ὀξύς,

10

πάντ' ἐθέλων κατὰ καιρόν· ὁμως δ' εἶπον, τί τὸ καιρόν.

ΑΙΣΧΙΝΗΣ

ὦργεῖος κήγῳ καὶ ὁ Θεσσαλὸς ἵπποδιώκτας

ἸΑπιδ καὶ Κλεύνικος ἐπίνομες ὁ στρατιώτας

ἐν χώρῳ παρ' ἐμίν. δύο μὲν κατέκοψα νεοσσῶς

θηλάζοντά τε χοῖρον, ἀνῶξα δὲ βίβλινον αὐτοῖς

15

εὐώδη, τετόρων ἑτέων, σχεδὸν ὥς ἀπὸ λανῶ.

βολβὸς κτεῖς κοχλίας ἐξηρέθη. ἧς πότος ἀδύς.

ἤδη δὲ προῖόντος, ἔδοξ' ἐπιχεῖσθαι ἄκρατον

ὦτινος ἥθελ' ἕκαστος· ἔδει μόνον ὦτινος εἰπεῖν.

10. ἀσύχα k : corr. Ahrens : ἄσυχος vulg.
κοχλ. vulg. : corr. Wordsw.

17. βολβός τις

ἄμμες μὲν φωνεῦντες ἐπίνομες, ὥς ἐδέδοκτο· 20
 ἃ δ' οὐδὲν παρεόντος ἐμεῦ. τίν' ἔχειν με δοκεῖς νοῦν;
 “οὐ φθεγξῇ; λύκον εἶδες.” ἔπαιξέ τις. “ὥς σοφός”

εἶπε,

κῆφᾱπτ'· εὐμαρέως κεν ἀπ' αὐτᾶς καὶ λύχνον ἄψας.
 ἔστι Λύκος, Λύκος ἐστί, Λάβα τῷ γείτονος υἱός,
 εὐμάκης ἀπαλός, πολλοῖς δοκέων καλὸς ἦμεν. 25

τούτῳ τὸν κλύμενον κατετάκετο τήνον ἔρωτα.
 χάμῃν τοῦτο δι' ὥτὸς ἔγεντό ποθ' ἀσυχᾶ οὕτως·
 οὐ μὰν ἐξήταξα μάταν εἰς ἄνδρα γενειῶν.

ἤδη δ' ὦν πόσιος τοὶ τέσσαρες ἐν βάθει ἦμες,
 χῶ Λαρισαῖος “τὸν ἐμὸν Λύκον” ᾔδεν ἀπ' ἀρχᾶς, 30
 Θεσσαλικόν τι μέλισμα, κακαὶ φρένες· ἃ δὲ Κυνίσκα
 ἔκλαι' ἐξαπίνας θαλερώτερον ἢ παρὰ ματρὶ
 παρθένος ἐξαέτης κόλπῳ ἐπιθυμήσασα.

τᾶμος ἐγώ, τὸν ἴσαις τὸ θυώνιχε, πύξ ἐπὶ κόρρας
 ἤλασα, κάλλαν αὐθις. ἀνειρύσασα δὲ πέπλῳς 35
 ἔξω ἀπώχετο θᾶσσον. “ἐμὸν κακόν, οὐ τοι ἀρέσκω;
 ἄλλός τοι γλυκίων ὑποκόλπιος; ἄλλον ἰοῖσα
 θάλπε φίλον. τήνῳ τὰ σὰ δάκρυα μᾶλα ρέοντι.”

μάστακα δοῖσα τέκνοισιν ὑπωροφίοισι χελιδῶν
 ἄψορρον ταχινὰ πέτεται βίον ἄλλον ἀγείρειν· 40
 ὠκυτέρα μαλακᾶς ἀπὸ δίφρακος ἔδραμε τήνα
 ἰθὺ δι' ἀμφιθύρῳ καὶ δικλίδος, ᾗ πόδες ἄγον.

αἰνός θην λέγεταιί τις· ἔβα τάχα ταῦρος ἀν' ὕλαν.
 εἵκατι· ταὶ δ' ὀκτώ, ταὶ δ' ἐννέα, ταὶ δὲ δέκ' ἄλλαι,
 σάμερον ἐνδεκάτα, ποτίζει δύο, καὶ δύο μῆνες, 45

39. δοῖσα Medenbach-Wakker: δ' οἷα vulg., quod ita servat Paley ut lacunam ante v. 40 statuatur. 43. ἔβα καὶ ταῦρος vulg.: ἔβα κένταυρος k p edd. rec. ; text. Graefe.

ἐξ ᾧ ἀπ' ἀλλάλων. οὐδ' εἰ Θρακιστὶ κέκαρμαι,
οἶδε. Λύκος νῦν πάντα, Λύκῳ καὶ νυκτὸς ἀνῶκται.
ἄμμες δ' οὔτε λόγῳ τινὸς ἄξιοι οὔτ' ἀριθμητοί,
δύστηνοι Μεγαρῆες ἀτιμοτάτῃ ἐνὶ μοίρῃ.
κεῖ μὲν ἀποστέρξαιμι, τὰ πάντ' αὖ κεν εἰς δέον ἔρποι. 50
νῦν δὲ πόθεν; μῦς, φαντὶ Θυνώνιχε, γεύμεθα πίσσας.
χῶτι τὸ φάρμακόν ἐστιν ἀμηχανέοντος ἔρωτος,
οὐκ οἶδα. πλὰν Σῆμος ὁ τᾶς Ἐπιχάλκῳ ἐρασθεὶς
ἐκπλεύσας ὑγιῆς ἐπανήλθ', ἐμὸς ἀλικιώτας.
πλευσοῦμαι κῆγ' ὡς διαπόντιος, οὔτε κάκιστος 55
οὔτε πρᾶτος ἴσως, ὁμαλὸς δέ τις ὁ στρατιώτας.

ΘΥΩΝΙΧΟΣ

ᾠφέλε μὰν χωρεῖν κατὰ νοῦν τεόν, ὧν ἐπεθύμεις
Αἰσχίνα. εἰ δ' οὕτως ἄρα τοι δοκεῖ ὥστ' ἀποδαμεῖν,
μισθοδότας Πτολεμαῖος ἐλευθέρῳ οἷος ἄριστος,

ΑΙΣΧΙΝΗΣ

τᾶλλα δ' ἀνὴρ ποῖός τις ἐλευθέρῳ οἷος ἄριστος; 60

ΘΥΩΝΙΧΟΣ

εὐγνώμων, φιλόμουσος, ἐρωτικός, εἰς ἄκρον ἀδύς,
εἰδὼς τὸν φιλέοντα, τὸν οὐ φιλέοντ' ἔτι μᾶλλον,
πολλοῖς πολλὰ διδούς, αἰτεῦμενος οὐκ ἀνανεύων
οἷα χρὴ βασιλῆ'. αἰτεῖν δὲ δεῖ οὐκ ἐπὶ παντὶ
Αἰσχίνα. ὥστ' εἴ τοι κατὰ δεξιὸν ᾧμον ἀρέσκει 65
λῶπος ἄκρον περονᾶσθαι, ἐπ' ἀμφοτέροις δὲ βεβακῶς
τολμασεῖς ἐπιόντα μένειν θρασὺν ἀσπιδιώταν,
ᾧ τάχος εἰς Αἴγυπτον. ἀπὸ κροτάφων πελόμεσθα
πάντες γηραλέοι, καὶ ἐπισχερὰ ἐς γένυν ἔρπει
λευκαίνων ὁ χρόνος· ποιεῖν τι δεῖ, ἅς γόνυ χλωρόν. 70

transcription
of 20th century
1145.
Hollis
1145
1145

See
Hollis
1165
17

XV

ΣΤΡΑΚΟΥΣΙΑΙ Η ΑΔΩΝΙΑΖΟΥΣΑΙ

ΓΟΡΓΩ

Ἔνδοι Πραξινόα ;

ΠΡΑΞΙΝΟΑ

Γοργοῖ φίλα, ὥς χρόνῳ. ἔνδοι.
θαῦμ' ὅτι καὶ νῦν ἦνθες. ὄρη δίφρον Εὐνόα αὐτῇ.
ἔμβαλε καὶ ποτίκρανον.

ΓΟΡΓΩ

ἔχει κάλλιστα.

ΠΡΑΞΙΝΟΑ

καθίζειν.

ΓΟΡΓΩ

ὦ τὰς ἀλεμάτω ψυχᾶς· μόλις ὕμμιν ἐσώθην
Πραξινόα πολλῶ μὲν ὄχλῳ, πολλῶν δὲ τεθρίππων. 5
παντᾶ κρηπίδες, παντᾶ χλαμυδηφόροι ἄνδρες·
ἀ δ' ὁδοῖς ἄτρυτος· τὸ δ' ἐκαστάτῳ ὅσσον ἀποικεῖς.

ΠΡΑΞΙΝΟΑ

ταῦθ' ὁ πάραρος τῆνος ἐπ' ἔσχατα γὰρ ἔλαβ' ἐνθὼν
ἰλεόν, οὐκ οἴκησιν, ὅπως μὴ γείτονες ὦμες
ἀλλάλαις, ποτ' ἔριν, φθονερὸν κακόν, αἰὲν ὁμοῖος. 10

ΓΟΡΓΩ

μὴ λέγε τὸν τεὸν ἄνδρα φίλα Δίκωνα τοιαῦτα,
τῷ μικκῷ παρεόντος· ὄρη γύναι, ὥς ποθορῇ τυ.
θάρσει Ζωπυρίων, γλυκερὸν τέκος· οὐ λέγει ἀπφύν.

XV. 4. ἀλεμάτω Scaliger : ἀδεμάτω k : ἀδαμάτου p. 7. ἐκαστέρω
ἐμ' k : ἐκαστοτέρω ἐμ' vulg. : ἐκαστέρω ᾧ μέλ' Meineke : text. Ch.

ΠΡΑΞΙΝΟΑ

αἰσθάνεται τὸ βρέφος, ναὶ τὰν πότνιαν.

ΓΟΡΓΩ

καλὸς ἀπφῦς.

ΠΡΑΞΙΝΟΑ

ἀπφῦς μὰν τήνος τὰ πρόαν (λέγομες δὲ πρόαν θην 15
πάντα) νίτρον καὶ φῦκος ἀπὸ σκανᾶς ἀγοράσδων
ἦνθε φέρων ἄλας ἄμμιν, ἀνὴρ τρισκαιδεκάπηχυσ.

ΓΟΡΓΩ

χῶμὸς ταῦτᾱ ἔχει, φθόρος ἀργυρίῳ, Διοκλείδας·
ἐπταδράχμῳς κυνάδας, γραιᾶν ἀποτίλματα πηρᾶν,
πέντε πόκῳς ἔλαβ' ἐχθές, ἅπαν ρύπον, ἔργον ἐπ'
ἔργῳ. 20

ἀλλ' ἴθι τῷμπέχονον καὶ τὰν περονατρίδα λάξευ.
βᾶμες τῷ βασιλῆος ἐς ἀφνειῷ Πτολεμαίῳ
θασόμεναι τὸν Ἀδωνιν· ἀκούω χρῆμα καλόν τι
κοσμεῖν τὰν βασίλισσαν.

ΠΡΑΞΙΝΟΑ

ἐν ὀλβίῳ ὀλβια πάντα.

ΓΟΡΓΩ

ῶν ἴδες, ῶν εἶπες καὶ ἰδοῖσα τὸ τῷ μὴ ἰδόντι. 25
ἔρπειν ὥρα κ' εἴη.

ΠΡΑΞΙΝΟΑ

ἀεργοῖς αἰὲν ἑορτά.

Εὐνόα, αἶρε τὸ νῆμα καὶ ἐς μέσον αἰνόθρυπτε
θὲς πάλιν. αἱ γαλέαι μαλακῶς χρῆζοντι καθεύδειν·
κινεῦ δὴ, φέρε θᾶσσον ὕδωρ. ὕδατος πρότερον δεῖ.

18. ταῦτᾱ Ahrens: ταῦτά γ' vulg.: ταῦτ' k. 27. νᾶμα MSS.:
corr. Kärcher.

ἀ δὲ σμᾶμα φέρει. δὸς ὅμως. μὴ δὴ πολὺ ἄπληστε.
 ἔγχει ὕδωρ. δύστανε, τί μεν τὸ χιτῶνιον ἄρδεις; 31
 παῦε. ὁκοῖα θεοῖς ἐδόκει, τοιαῦτα νένιμμαι.
 ἀ κλᾶξ τᾶς μεγάλας πᾶ λάρνακος; ὧδε φέρ' αὐτάν.

ΓΟΡΓΩ

Πραξινόα, μάλα τοι τὸ καταπτυχὲς ἐμπερόναμα
 τοῦτο πρέπει· λέγε μοι, πόσσω κατέβα τοι ἀφ' ἰστῶ;

ΠΡΑΞΙΝΟΑ

μὴ μνάσης Γοργοῦ· πλέον ἀργυρίῳ καθαρῷ μνᾶν 36
 ἢ δύο· τοῖς δ' ἔργοις καὶ τὰν ψυχὰν ποτέθηκα.

ΓΟΡΓΩ

ἀλλὰ κατὰ γνώμαν ἀπέβα τοι.

ΠΡΑΞΙΝΟΑ

τοῦτο κάλ' εἶπες.

τῶμπέχονον φέρε μοι καὶ τὰν θολίαν κατὰ κόσμον
 ἀμφίθες. οὐκ ἀξῶ τυ τέκνον. μορμῶ, δάκνει ἵππος.
 δάκρυν', ὅσσα θέλεις, χωλὸν δ' οὐ δεῖ τυ γενέσθαι. 41
 ἔρπωμες. Φρυγία, τὸν μικκὸν παῖσδε λαβοῖσα,
 τὰν κύν' ἔσω κάλεσον, τὰν αὐλείαν ἀπόκλαξον.—
 ὦ θεοί, ὅσος ὄχλος. πῶς καὶ πόκα τοῦτο περᾶσαι
 χρὴ τὸ κακόν; μύρμακες ἀνάριθμοι καὶ ἄμετροι. 45
 πολλά τοι ὦ Πτολεμαῖε πεποίηται καλὰ ἔργα,
 ἐξ ὧ ἐν ἀθανάτοις ὁ τεκών· οὐδεὶς κακοεργὸς
 δαλεῖται τὸν ἰόντα παρέρπων Αἰγυπτιστί,
 οἷα πρὶν ἐξ ἀπάτας κεκροτημένοι ἄνδρες ἔπαισδον,
 ἀλλάλοις ὀμαλοί, κακὰ παίγνια, πάντες ἐρειοί. 50

30. ἀ δὲ σμᾶμα Hermann: ἀδὲσνᾶμα k: ἄδ' ὡς νᾶμα Iunt. 37.
 ποτέθηκα Valeken.: προτέθεικα vel -ηκα MSS. 41. δάκρυνε MSS.:
 corr. Porson.

ἀδίστα Γοργοί, τί γενοίμεθα; τοὶ πολεμισταὶ
 ἵπποι τῷ βασιλῆος. ἄνερ φίλε, μή με πατήσης.
 ὀρθὸς ἀνέστα ὁ πυρρός· ἴδ' ὥς ἄγριος. κυνοθαρσῆς
 Εὐνόα, οὐ φευξῇ; διαχρησεῖται τὸν ἄγοντα.
 ὠνάθην μεγάλως, ὅτι μοι τὸ βρέφος μένει ἔνδον. 55

ΓΟΡΓΩ

θάρσει Πραξινόα· καὶ δὴ γεγενήμεθ' ὀπισθεν,
 τοὶ δ' ἔβαν ἐς χώραν.

ΠΡΑΞΙΝΟΑ

καὺτὰ συναγείρομαι ἤδη.
 ἵππον καὶ τὸν ψυχρὸν ὄφιν τὰ μάλιστα δεδοίκω
 ἐκ παιδός. σπεύδωμες· ὄχλος πολὺς ἄμμιν ἐπιρρεῖ.

ΓΟΡΓΩ

ἐξ αὐλᾶς ὦ μάτερ; 60

ΓΡΑΥΣ

ἐγὼν ὦ τέκνα.

ΓΟΡΓΩ

παρενθεῖν

εὐμαρές;

ΓΡΑΥΣ

ἐς Τροίαν πειρώμενοι ἦνθον Ἀχαιοί,
 καλλίστα παίδων· πείρα θην πάντα τελεῖται.

ΓΟΡΓΩ

χρησμὸς ἅ πρεσβῦτις ἀπώχετο θεσπίξασα.

ΠΡΑΞΙΝΟΑ

πάντα γυναιῖκες ἴσαντι, καὶ ὥς Ζεὺς ἡγάγεθ' Ἡρην.

ΓΟΡΓΩ

θᾶσαι Πραξινόα, περὶ τὰς θύρας ὅσος ὄμιλος. 65

ΠΡΑΞΙΝΟΑ

θεσπέσιος. Γοργοί, δὸς τὰν χέρα μοι· λάβε καὶ τὸ
 Εὐνόα Εὐτυχίδος· πότεχ' αὐτᾶ, μή τι πλαναθῆς.
 πᾶσαι ἄμ' εἰσένθωμες· ἀπρὶξ ἔχει Εὐνόα ἀμῶν.
 οἷμοι δειλαία, δίχα μεν τὸ θερίστριον ἤδη
 ἔσχισται Γοργοί. πὸτ τῷ Διός, εἴτι γένοιο 70
 εὐδαίμων ὠνθρωπε, φυλάσσεο τῶμπέχονόν μεν.

ΞΕΝΟΣ

οὐκ ἐπ' ἐμὴν μέν, ὅμως δὲ φυλαξεῦμαι·

ΠΡΑΞΙΝΟΑ

ὄχλος ἄθρως.

ὠθευνθ' ὥσπερ ὕες.

ΞΕΝΟΣ

θάρσει γύναι· ἐν καλῷ εἰμές.

ΠΡΑΞΙΝΟΑ

κεῖς ὥρας κήπειτα φίλ' ἀνδρῶν ἐν καλῷ εἵης
 ἄμμε περιστέλλων. χρηστῷ κῶκτίρμονος ἀνδρός. 75
 φλίβεται Εὐνόα ἄμιν· ἄγ' ὦ δειλὰ τὸ βιάζευ.
 κάλλιστ'· ἔνδοι πᾶσαι, ὃ τὰν νυὸν εἴπ' ἀποκλᾶξας.

ΓΟΡΓΩ

Πραξινόα, πόταγ' ὦδε. τὰ ποικίλα πρᾶτον ἄθρησον,
 λεπτὰ καὶ ὡς χαρίεντα· θεῶν περονάματα φασεῖς.

ΠΡΑΞΙΝΟΑ

πότνι' Ἀθαναία, ποῖαί σφ' ἐπόνασαν ἔριθοι, 80
 ποῖοι ζωογράφοι τὰκριβέα γράμματ' ἔγραψαν.
 ὥς ἔτυμ' ἐστάκαντι, καὶ ὥς ἔτυμ' ἐνδινεῦντι,
 ἔμψυχ', οὐκ ἐνυφαντά. σοφόν τοι χρῆμ' ὠνθρωπος.

72. φυλαξεῦμαι D: -όμαι k. ὄχλος ἄθρως m: idem voluit k, vid.
 notas: ἀθρόος ὄχλος vulg.

αὐτὸς δ' ὡς θαητὸς ἐπ' ἀργυρέας κατὰκειται
κλισμῶ, πρᾶτον ἴουλον ἀπὸ κροτάφων καταβάλλων,
ὁ τριφίλητος Ἄδωνις, ὃ κῆν Ἀχέροντι φιλεῖται. 86

ΕΤΕΡΟΣ ΞΕΝΟΣ

παύσασθ' ὦ δύστανοι, ἀνάνυτα κωτίλλοισαι
τρυγόνες. ἐκκναισεῦντι πλατειάσδοισαι ἅπαντα.

ΓΟΡΓΩ

μᾶ, πόθεν ὦνθρωπος; τί δὲ τίν, εἰ κωτίλαι εἰμές;
πασάμενος ἐπίτασσε. Συρακοσίαις ἐπιτάσσεις; 90
ὡς δ' εἰδῆς καὶ τοῦτο· Κορίνθιαι εἰμές ἄνθρωθεν,
ὡς καὶ ὁ Βελλεροφῶν· Πελοποννασιιστὶ λαλεῦμες·
δωρίσδεν δ' ἔξεστι δοκῶ τοῖς Δωριέεσσι.

ΠΡΑΞΙΝΟΑ

μὴ φύη Μελιτῶδες ὃς ἀμῶν καρτερὸς εἴη,
πλὰν ἐνός. οὐκ ἀλέγω μὴ μοι κενεὰν ἀπομάξης. 95

ΓΟΡΓΩ

σιγαῖ Πραξινοά· μέλλει τὸν Ἄδωνιν ἀεΐδειν
ἃ τᾶς Ἀργείας θυγάτηρ πολύιδρις αἰοῖδος,
ἄτις καὶ πέρυσιν τὸν ἰάλεμον ἀρίστευσε.
φθεγξεῖται τι σάφ' οἶδα καλόν· διαθρύπτεται ἤδη.

ΓΥΝΗ ΑΟΙΔΟΣ

Δέσποιν', ἃ Γολγῶς τε καὶ Ἰδάλιον ἐφίλασας 100
αἰπεινάν τ' Ἐρύκαν, χρυσῷ παίζοισ' Ἀφροδίτα·
οἶόν τοι τὸν Ἄδωνιν ἀπ' ἀενάω Ἀχέροντος
μηνὶ δυωδεκάτῳ μαλακαὶ πόδας ἄγαγον ὦραι.
βάρδισται μακάρων ὦραι φίλαι, ἀλλὰ ποθεῖναι
ἔρχονται πάντεσσι βροτοῖς αἰεὶ τι φορεῦσαι. 105

Κύπρι Διωναία, τὸ μὲν ἀθανάταν ἀπὸ θνατᾶς,
ἀνθρώπων ὡς μῦθος, ἐποίησας Βερενίκαν,
ἀμβροσίαν ἐς στήθος ἀποστάξασα γυναικός·
τὴν δὲ χαριζομένα, πολυώνυμε καὶ πολύναιε,
ἃ Βερενικεΐα θυγάτηρ Ἑλένα εἰκυῖα 110
Ἄρσινόα πάντεσσι καλοῖς ἀτιτάλλει Ἀδωνιν.
πὰρ μὲν οἱ ὥρια κείται, ὅσα δρυὸς ἄκρα φέρονται,
πὰρ δ' ἀπαλοὶ κᾶποι πεφυλαγμένοι ἐν ταλαρίσκοις
ἀργυρέοις, Συρίῳ δὲ μύρῳ χρύσει' ἀλάβαστρα.
εἶδατα δ' ὅσα γυναικες ἐπὶ πλαθάνῳ πονέονται, 115
ἄνθεα μίσγοισαι λευκῷ παντοῖα μαλεύρῳ,
ὅσσά τ' ἀπὸ γλυκερῷ μέλιτος τά τ' ἐν ὑγρῷ ἐλαίῳ, *See Fragments*
πάντ' αὐτῷ πετεηνὰ καὶ ἐρπετὰ τεῖδε πάρεστι.
χλωραὶ δὲ σκιάδες μαλακῷ βρίθοντι ἀνήθῳ
δέδμανθ'· οἱ δέ τε κῶροι ὑπερπωτῶνται Ἐρωτες, 120
οἰοὶ ἀηδονιδῆες ἀεξομενᾶν ἐπὶ δένδρων
πωτῶνται πτερύγων πειρώμενοι ὅζον ἀπ' ὅζῳ.
ὦ ἔβενος, ὦ χρυσός, ὦ ἐκ λευκῷ ἐλέφαντος
αἰετοὶ οἶνοχόον Κρονίδα Διὶ παῖδα φέροντες.
“πορφύρεοι δὲ τάπητες ἄνω μαλακώτεροι ὕπνω,” 125
ἃ Μίλατος ἐρεῖ χῶ τὰν Σαμίαν κάτα βόσκων·
ἔστρωται κλίνα τῷ Ἀδώνιδι τῷ καλῷ ἄλλα.
τὰν μὲν Κύπρις ἔχει, τὰν δ' ὁ ῥοδόπαχυς Ἀδωνις
ὀκτωκαιδεκέτης ἢ ἐννεακαίδεχ' ὁ γαμβρός.
οὐ κεντεῖ τὸ φίλαμ', ἔτι οἱ περὶ χεῖλεα πυρρά. 130
νῦν μὰν Κύπρις ἔχοισα τὸν αὐτᾶς χαιρέτω ἄνδρα·
ἀῶθεν δ' ἄμές νιν ἅμα δρόσῳ ἀθροαὶ ἔξω

116. μαλεύρῳ Bergk : ἄμ' ἀλεύρῳ MSS. 119. βρίθοντι Ch. :
βρίθοντες MSS. boni : -ουσαι vulg. : -ονται MS. unus. 121.
ἀεξομενᾶν Ahr. : -ων MSS. opt. 126. καταβόσκων MSS. : corr.
Ahrens.

οἶσεῦμες ποτὶ κύματ' ἐπ' αἰὼνι πτύοντα,
 λύσασαι δὲ κόμαν καὶ ἐπὶ σφυρὰ κόλπον ἀνείσαι
 στήθεσι φαινομένοις λιγυρᾶς ἀρξώμεθ' αἰοιδᾶς· 135

Ἑρπεις ὦ φίλ' Ἀδωνι καὶ ἐνθάδε κεῖς Ἀχέροντα
 ἡμιθέων, ὥς φαντί, μονώτατος. οὔτ' Ἀγαμέμνων
 τοῦτ' ἔπαθ', οὔτ' Αἴας ὁ μέγας βαρυμάνιος ἥρως,
 οὔθ' Ἑκτωρ Ἑκάβας ὁ γεραίτερος εἵκατι παίδων,
 οὐ Πατροκλῆς, οὐ Πύρρος ἀπὸ Τροίας ἐпанελθών, 140
 οὔθ' οἱ ἔτι πρότερον Λαπίθαι καὶ Δευκαλίωνες,
 οὐ Πελοπηιάδαι τε καὶ Ἀργεος ἄκρα Πελασγοί·
 ἴλαθι νῦν φίλ' Ἀδωνι, καὶ ἐς νέωτ' εὐθυμήσαις.
 καὶ νῦν ἦνθες Ἀδωνι, καὶ ὅκκ' ἀφίκη, φίλος ἡξείης.

ΓΟΡΓΩ

Πραξινόα, τὸ χρῆμα σοφώτερον ἂ θήλεια. 145
 ὀλβία ὅσσα ἴσατι, πανολβία ὥς γλυκὺ φωνεῖ.
 ὦρα ὅμως κεῖς οἶκον. ἀνάριστος Διοκλείδας.
 χώνηρ ὅξος ἅπαν, πεινᾶντι δὲ μηδὲ ποτένθης.
 χαῖρε Ἀδων ἀγαπητέ· καὶ ἐς χαίροντας ἀφίκευ.

XVI

ΧΑΡΙΤΕΣ Η ΙΕΡΩΝ

Αἰεὶ τοῦτο Διὸς κούραις μέλει, αἰὲν αἰοιδοῖς,
 ὑμνεῖν ἀθανάτους, ὑμνεῖν ἀγαθῶν κλέα ἀνδρῶν.
 Μοῦσαι μὲν θεαὶ ἐντί, θεοὺς θεαὶ αἰείδοντι·
 ἄμμες δὲ βροτοὶ οἶδε, βροτοὺς βροτοὶ αἰείδωμεν.
 τίς γὰρ τῶν ὁπόσοι γλαυκὰν ναίουσιν ὑπ' ᾧ 5
 ἡμετέρας Χάριτας πετάσας ὑποδέξεται οἴκῳ
 ἀσπασίως, οὐδ' αὖθις ἀδωρήτους ἀποπέμψει ;

αἱ δὲ σκυζόμεναι γυμνοῖς ποσὶν οἴκαδ' ἴασι,
 πολλά με τωθάξοισαι, ὃ τ' ἀλιθίαν ὁδὸν ἦνθον,
 ὀκνηραὶ δὲ πάλιν κενεᾶς ἐν πυθμένι χηλοῦ 10
 ψυχροῖς ἐν γονάτεσσι κάρη μίμνοντι βαλοῖσαι,
 ἔνθ' αἰεὶ σφισιν ἔδρα, ἐπὴν ἄπρηκτοι ἴκωνται.
 τίς τῶν νῦν τοιόσδε; τίς εὖ εἰπόντα φιλήσει;
 οὐκ οἶδ'. οὐ γὰρ ἔτ' ἄνδρες ἐπ' ἔργμασιν ὥς πάρος
 ἐσθλοῖς

αἰνεῖσθαι σπεύδοντι, νενίκηνται δ' ὑπὸ κερδέων. 15
 πᾶς δ' ὑπὸ κόλπῳ χεῖρας ἔχων πόθεν οἴσεται ἀθρεῖ
 ἄργυρον, οὐδέ κεν ἰὸν ἀποτρίψας τινὶ δοίη,
 ἀλλ' εὐθὺς μυθεῖται. “ἀπωτέρω ἢ γόνυ κνάμα·
 αὐτῷ μοί τι γένοιτο· θεοὶ τιμῶσιν ἀοιδούς.
 τίς δέ κεν ἄλλον ἀκούσαι; ἄλλις πάντεσσιν” Ὀμηρος.
 οὗτος ἀοιδῶν λῶστος, ὃς ἐξ ἐμεῦ οἴσεται οὐδέν.” 21

Δαιμόνιοι, τί δὲ κέρδος ὁ μυρίος ἔνδοθι χρυσὸς
 κείμενος; οὐχ ἄδε πλούτου φρονέουσιν ὄνασις,
 ἀλλὰ τὸ μὲν ψυχᾷ, τὸ δὲ καὶ τινι δοῦναι ἀοιδῶν·
 πολλοὺς δ' εὖ ἔρξαι παῶν, πολλοὺς δὲ καὶ ἄλλων 25
 ἀνθρώπων, αἰεὶ δὲ θεοῖς ἐπιβώμια ῥέξειν,
 μηδὲ ξεινοδόκον κακὸν ἔμμεναι, ἀλλὰ τραπέξῃ
 μειλίξαντ' ἀποπέμψαι, ἐπὴν ἐθέλωντι νέεσθαι,
 Μουσάων δὲ μάλιστα τίειν ἱεροὺς ὑποφήτας,
 ὄφρα καὶ εἰν' Αἶδαο κεκρυμμένος ἐσθλὸς ἀκούσης, 30
 μηδ' ἀκλεῆς μύρῃαι ἐπὶ ψυχροῦ Ἀχέροντος,
 ὥσεί τις μακέλα τετυλωμένος ἔνδοθι χεῖρας
 ἀχὴν ἐκ πατέρων πενίην ἀκτήμενα κλαίω.
 πολλοὶ ἐν Ἀντιόχοιο δόμοις καὶ ἄνακτος Ἀλεῦα
 ἄρμαλιὴν ἔμμηνον ἐμετρήσαντο πενέσται· 35

πολλοὶ δὲ Σκοπάδῃσιν ἐλαυνόμενοι ποτὶ σακοῦς
 μόσχοι σὺν κεραῇσιν ἐμυκήσαντο βόεσσι,
 μυρία δ' ἀμπεδίον Κραννώνιον ἐνδιάσκειν
 ποιμένες ἔκκριτα μῆλα φιλοξείνοισι Κρεώνδαις·
 ἀλλ' οὐ σφιν τῶν ἡδος, ἐπεὶ γλυκὺν ἐξεκένωσαν 40
 θυμὸν ἐς εὐρείαν σχεδίαν στυγνοῦ Ἀχέροντος,
 ἄμναστοι δὲ τὰ πολλὰ καὶ ὄλβια τῆνα λιπόντες
 δειλοῖς ἐν νεκύεσσι μακροῦς αἰῶνας ἔκειντο,
 εἰ μὴ κείνος ἀοιδὸς ὁ Κήιος αἰόλα φωνέων
 βάρβιτον ἐς πολύχορδον ἐν ἀνδράσι θῆκ' ὀνομαστοῦς
 ὀπλοτέροις, τιμᾶς δὲ καὶ ὠκέες ἔλλαχον ἵπποι, 46
 οἳ σφισιν ἐξ ἱερῶν στεφανηφόροι ἦλθον ἀγώνων.
 τίς δ' ἂν ἀριστῆας Λυκίων ποτέ, τίς κομῶντας
 Πριαμίδας ἢ θῆλυν ἀπὸ χροιᾶς Κύκνον ἔγνω,
 εἰ μὴ φυλόπιδας προτέρων ὑμνησαν ἀοιδοί; 50
 οὐδ' Ὀδυσσεὺς ἐκατόν τε καὶ εἴκοσι μῆνας ἀλαθεὶς
 πάντας ἐπ' ἀνθρώπους, Ἀΐδαν τ' εἰς ἔσχατον ἐλθὼν
 ζῶός, καὶ σπήλυγγα φυγῶν ὀλοοῖο Κύκλωπος,
 δηναῖον κλέος ἔσχευ, ἐσιγάθη δ' ἂν ὑφορβὸς
 Εὐμαιος, καὶ βουσὶ Φιλοίτιος ἀμφ' ἀγελαίαις 55
 ἔργον ἔχων, αὐτὸς τε περίσπλαγχνος Λαέρτης,
 εἰ μὴ σφεας ὦνασαν Ἰάονος ἀνδρὸς ἀοιδαί.

Ἐκ Μοισᾶν ἀγαθὸν κλέος ἔρχεται ἀνθρώποισι,
 χρήματα δὲ ζῶοντες ἀμαλδύνουσι θανόντων.
 ἀλλ' ἴσος γὰρ ὁ μόχθος ἐπ' ἀόνι κύματα μετρεῖν, 60
 ὅσος ἄνεμος χέρσονδε μετὰ γλαυκᾶς ἀλὸς ὠθεῖ,
 ἢ ὕδατι νίζειν θολερὰν διαειδέει πλίνθον,
 καὶ φιλοκερδείᾳ βεβλαμμένον ἄνδρα παρειπεῖν.

57. σφεας Ahrens : σφᾶς vulg. : σφας k p.
 παρελθεῖν vulg.

63. παρειπεῖν s :

χαιρέτω ὃς τοιοῦτος, ἀνάρριθμος δέ οἱ εἶη
 ἄργυρος, αἰεὶ δὲ πλεόνων ἔχοι ἥμερος αὐτόν. 65
 αὐτὰρ ἐγὼ τιμὴν τε καὶ ἀνθρώπων φιλότητα
 πολλῶν ἡμιόνων τε καὶ ἵππων πρόσθεν ἐλοίμαν.
 δίζημαι δ', ὅτινι θνατῶν κεχαρισμένος ἔνθω
 σὺν Μοίσαις· χαλεπαὶ γὰρ ὁδοὶ τελέθουσιν ἀοιδοῖς
 κουράων ἀπάνευθε Διὸς μέγα βουλεύοντος. 70
 οὐπω μῆνας ἄγων ἔκαμ' οὐρανὸς οὐδ' ἐνιαυτούς·
 πολλοὶ κινήσουσιν ἔτι τροχὸν ἄρματος ἵπποι·
 ἔσσεται οὗτος ἀνὴρ, ὃς ἐμεῦ κεχρήσεται ἀοιδοῦ,
 ῥέξας ἢ Ἀχιλεὺς ὅσσον μέγας ἢ βαρὺς Αἴας
 ἐν πεδίῳ Σιμόεντος, ὅθι Φρυγὸς ἡρίον' Ἴλου. 75
 ἤδη νῦν Φοίνικες ὑπ' ἡελίῳ δύνοντι
 οἰκεῦντες Λιβύας ἄκρον σφυρὸν ἐρρίγασιν.
 ἤδη βαστάζουσι Συρακόσιοι μέσα δοῦρα
 ἀχθόμενοι σακέεσσι βραχίονας ἰτεῖνοισιν·
 ἐν δ' αὐτοῖς Ἰέρων προτέροις ἶσος ἡρώεσσι 80
 ζώννυνται, ἵππειαὶ δὲ κόρυν σκεπάουσιν ἔθειραι.
 αἱ γὰρ Ζεῦ κύδιστε πάτερ καὶ πότνι' Ἀθάνᾳ
 κούρη θ', ἣ σὺν ματρὶ πολυκλήρων Ἐφυραίων
 εἴληχας μέγα ἄστυ παρ' ὕδασι Λυσιμελείας,
 ἐχθροὺς ἐκ νάσοιο κακὰ πέμψειεν ἀνάγκα 85
 Σαρδόνιον κατὰ κῆμα, φίλων μόρον ἀγγέλλοντας
 τέκνοις ἢ δ' ἀλόχοισιν, ἀριθμητοὺς ἀπὸ πολλῶν·
 ἄστεά τε προτέροισι πάλιν ναίοιτο πολίταις,
 δυσμενέων ὅσα χεῖρες ἐλωβήσαντο κατάκρας·
 ἀγροὺς δ' ἐργάζονται τεθαλότας· αἱ δ' ἀνάρριθμοι 90
 μήλων χιλιάδες βοτάνᾳ διαπιανθεῖσαι
 ἀμπεδίον βληχοῖντο, βόες δ' ἀγελαδὸν ἐς αὐλιν
 ἐρχόμεναι σκνιφαῖον ἐπισπεύδοιεν ὀδίταν·

νειοὶ δ' ἐκπονέοιντο ποτὶ σπόρον, ἀνίκα τέττιξ
 ποιμένας ἐνδίοις πεφυλαγμένος ἔνδοθι δένδρων 95
 ἄχει ἐν ἀκρεμόνεσσιν· ἀράχνια δ' εἰς ὅπλ' ἀράχναι
 λεπτὰ διαστήσαιντο, βοᾶς δ' ἔτι μῆδ' ὄνομ' εἶη.
 ὑψηλὸν δ' Ἰέρωνι κλέος φορέοιεν ἀοιδοὶ
 καὶ πόντου Σκυθικοῦ πέραν καὶ ὅθι πλατὺ τεῖχος
 ἀσφάλτῳ δῆσασα Σεμίραμις ἐμβασίλευεν. 100
 εἷς μὲν ἐγώ, πολλοὺς δὲ Διὸς φιλέοντι καὶ ἄλλους
 θυγατέρες, τοῖς πᾶσι μέλοι Σικελὰν Ἀρέθοισαν
 ὑμνεῖν σὺν λαοῖσι καὶ αἰχμητὰν Ἰέρωνα.
 ὦ Ἐτεόκλειοι θυγατρὲς θεαί, ὦ Μινύειον
 Ὅρχομενὸν φιλέοισαι ἀπεχθόμενόν ποτε Θήβαις, 105
 ἄκκλητος μὲν ἔγωγε μένοιμί κεν, ἐς δὲ καλεύντων
 θαρσήσας Μοῖσαισι σὺν ἀμετέραισιν ἰκοίμαν.
 καλλείψω δ' οὐδ' ὕμμε· τί γὰρ Χαρίτων ἀγαπητὸν
 ἀνθρώποις ἀπάνευθεν; αἰὲ Χαρίτεσσιν ἅμ' εἶην.

XVII

ΕΓΚΩΜΙΟΝ ΕΙΣ ΠΤΟΛΕΜΑΙΟΝ

Ἐκ Διὸς ἀρχώμεσθα καὶ ἐς Δία λήγετε Μοῖσαι,
 ἀθανάτων τὸν ἄριστον ἐπὴν αὐδῶμεν ἀοιδαῖς·
 ἀνδρῶν δ' αὖ Πτολεμαῖος ἐνὶ πρώτοισι λεγέσθω
 καὶ πύματος καὶ μέσσος· ὁ γὰρ προφερέστατος ἄλλων.
 ἥρωες, τοὶ πρόσθεν ἀφ' ἡμιθέων ἐγένοντο, 5
 ῥέξαντες καλὰ ἔργα σοφῶν ἐκύρησαν ἀοιδῶν·

αὐτὰρ ἐγὼ Πτολεμαῖον ἐπιστάμενος καλὰ εἰπεῖν
 ὑμνήσαιμ'. ὕμνοι δὲ καὶ ἀθανάτων γέρας αὐτῶν.
 Ἰδαν ἐς πολύδενδρον ἀνὴρ ὑλατόμος ἐλθὼν
 παπταίνει, παρεόντος ἄδην, πόθεν ἄρξεται ἔργου. 10
 τί πρῶτον καταλέξω; ἐπεὶ πάρα μυρία εἰπεῖν,
 οἷσι θεοὶ τὸν ἄριστον ἐτίμησαν βασιλῆων.

Ἐκ πατέρων οἷος μὲν ἔην τελέσαι μέγα ἔργον
 Λαγείδας Πτολεμαῖος, ὅτε φρεσὶν ἐγκατάθοιτο
 βουλάν, ἂν οὐκ ἄλλος ἀνὴρ οἷός τε νοῆσαι. 15
 τήνον καὶ μακάρεσσι πατὴρ ὁμότιμον ἔθηκεν
 ἀθανάτοις, καὶ οἱ χρύσεος δόμος ἐν Διὸς οἴκῳ
 δέδμηται· παρὰ δ' αὐτὸν Ἀλέξανδρος φίλα εἰδὼς
 ἐδριάει, Πέρσαισι βαρὺς θεὸς αἰολομίτρας.
 ἀντία δ' Ἡρακλῆος ἔδρα κενταυροφόνιο 20
 ἱδρυται στερεοῖο τετυγμένα ἐξ ἀδάμαντος·
 ἔνθα σὺν ἄλλοισιν θαλίας ἔχει οὐρανίδαισι,
 χαίρων νίωνῶν περιώσιον νίωνοῖσιν,
 ὅττι σφεων Κρονίδης μελέων ἐξείλετο γῆρας,
 ἀθάνατοι δὲ καλεῦνται ἐοὶ νέποδες γεγαῶτες. 25
 ἄμφω γὰρ πρόγονός σφιν ὁ καρτερὸς Ἡρακλείδας,
 ἀμφότεροι δ' ἀριθμεῦνται ἐς ἔσχατον Ἡρακλῆα.
 τῷ καὶ ἐπεὶ daίτηθεν ἱοὶ κεκορημένος ἤδη
 νέκταρος εὐδόμοιο φίλας ἐς δῶμ' ἀλόχοιο,
 τῷ μὲν τόξον ἔδωκεν ὑπωλένιον τε φαρέτραν, 30
 τῷ δὲ σιδάρειον σκύταλον κεχαραγμένον ὄζοις.
 οἱ δ' εἰς ἀμβρόσιον θάλαμον λευκοσφύρου Ἡβης
 ὅπλα καὶ αὐτὸν ἄγουσι γενειήταν Διὸς υἱόν.
 οἷα δ' ἐν πινυταῖσι περικλειτὰ Βερενίκα
 ἔπρεπε θηλυτέrais, ὄφελος μέγα γειναμένοισι. 35

τᾷ μὲν Κύπρον ἔχοισα Διώνας πότνια κούρα
 κόλπον ἐς εὐώδη ραδινὰς ἐσεμάξατο χεῖρας.
 τῷ οὐπω τινὰ φαντὶ ἀδεῖν τόσον ἀνδρὶ γυναικῶν,
 ὅσσόν περ Πτολεμαῖος ἦν ἐφίλησεν ἄκοιτιν.
 ἧ μὰν ἀντεφιλείτο πολὺ πλέον· ᾧδὲ κε παισὶ 40
 θαρσήσας σφετέροισιν ἐπιτρέποι οἶκον ἅπαντα,
 ὁππότε κεν φιλέων βαίνῃ λέχος ἐς φιλεούσης.
 ἀστόργου δὲ γυναικὸς ἐπ' ἄλλοτρίῳ νόος αἰεῖ,
 ῥήιδιοι δὲ γοναί, τέκνα δ' οὐ ποτεοικότα πατρί.
 κάλλει ἀριστεύουσα θεάων πότν' Ἀφροδίτα, 45
 σοὶ τήνα μεμέλητο· σέθεν δ' ἔνεκεν Βερενίκα
 εὐειδὴς Ἀχέροντα πολύστονον οὐκ ἐπέρασεν,
 ἀλλὰ μιν ἀρπάξασα, πάροιθ' ἐπὶ νῆα κατελθεῖν
 κυανέαν καὶ στυγνὸν αἰεὶ πορθμῆα καμόντων,
 ἐς ναὸν κατέθηκας, ἑὰς δ' ἀπεδάσσαιο τιμᾶς. 50
 πᾶσιν δ' ἥπιος ἦδε βροτοῖς μαλακοὺς μὲν ἔρωτας
 προσπνέει, κούφας δὲ διδοῖ ποθέοντι μερίμνας.—
 Ἀργεῖα κυάνοφρυ, σὺ λαοφόνον Διομήδεα
 μισγομένα Τυδῇι τέκες, Καλυδώνιον ἄνδρα,
 ἀλλὰ Θέτις βαθύκολπος ἀκοντιστὰν Ἀχιλῆα 55
 Αἰακίδα Πηλῇι, σὲ δ' αἰχμητὰ Πτολεμαίῃ
 αἰχμητᾷ Πτολεμαίῳ ἀρίζηλος Βερενίκα.
 καί σε Κόως ἀτίταλλε βρέφος νεογιλλὸν ἔοντα,
 δεξαμένα παρὰ ματρός, ὅτε πρῶταν ἶδες αἶω.
 ἔνθα γὰρ Εἰλείθυιαν ἐβώσατο λυσίζωνον 60
 Ἀντιγόνας θυγάτηρ βεβαρημένα ὠδίνεσσιν·
 ἧ δέ οἱ εὐμενέοισα παρίστατο, καὶ δ' ἄρα πάντων
 νωδυνίαν κατέχευε μελῶν· ὃ δὲ πατρὶ ἐοικῶς
 παῖς ἀγαπητὸς ἔγεντο. Κόως δ' ὀλόλυξεν ἰδοῖσα,

φᾶ δὲ καθαπτομένα βρέφους χείρεσσι φίλησιν· 65

“Ὀλβιε κοῦρε γένοιο, τίοις δέ με τόσσον, ὅσον περ
Δᾶλον ἐτίμησεν κυανάμπυκα Φοῖβος Ἀπόλλων·

ἐν δὲ μιᾷ τιμᾷ Τρίοπον καταθεῖο κολώναν,
ἴσον Δωριέεσσι νέμων γέρας ἐγγὺς ἐοῦσιν.”

ἴσον καὶ Ῥήναιαν ἄναξ ἐφίλησεν Ἀπόλλων. 70

Ὡς ἄρα νᾶσος ἔειπεν· ὁ δ’ ὑψόθεν ἔκλαγε φωνᾷ
ἐς τρεῖς ἀπὸ νεφέων μέγας αἰετὸς αἴσιος ὄρνις.

Ζηνὸς πον τόδε σᾶμα. Διὶ Κρονίῳνι μέλονται
αἰδοῖοι βασιλῆες· ὁ δ’ ἕξοχος, ὃν κε φιλήσῃ
γαινόμενον τὰ πρῶτα· πολὺς δέ οἱ ὄλβος ὀπαδεῖ, 75

πολλᾶς δὲ κρατέει γαίας, πολλᾶς δὲ θαλάσσας.

μυρίαι ἄπειροί τε καὶ ἔθνεα μυρία φωτῶν
λήιον ἀλδήσκουσιν ὀφελλόμεναι Διὸς ὄμβρῳ·

ἄλλ’ οὔτις τόσα φύει, ὅσα χθαμαλὰ Αἴγυπτος,
Νεῖλος ἀναβλύζων διερὰν ὅτε βώλακα θρύπτει. 80

οὔδέ τις ἄστεα τόσσα βροτῶν ἔχει ἔργα δαέντων.

τρεῖς μὲν οἱ πολίων ἑκατοντάδες ἐνδεδμηνται,
τρεῖς δ’ ἄρα χιλιάδες τρισαῖς ἐπὶ μυριάδεσσι,
δοιαὶ δὲ τριάδες, μετὰ δέ σφισιν ἐννεάδες τρεῖς·

τῶν πάντων Πτολεμαῖος ἀλήνωρ ἐμβασιλεύει. 85

καὶ μὴν Φοινίκας ἀποτέμενεται Ἀρραβίας τε
καὶ Συρίας Λιβύας τε κελαινῶν τ’ Αἰθιοπῶν.

Παμφύλοισί τε πᾶσι καὶ αἰχμηταῖς Κιλίκεσσι
σαμαίνει, Λυκίοις τε φιλοπτολέμοισί τε Καρσί
καὶ νάσοις Κυκλάδεσσιν, ἐπεὶ οἱ νᾶες ἄρισται 90

πόντον ἐπιπλώοντι, θάλασσα δὲ πᾶσα καὶ αἶα
καὶ ποταμοὶ κελάδοντες ἀνάσσονται Πτολεμαίῳ.

πολλοὶ δ’ ἱππῆες, πολλοὶ δέ μιν ἀσπιδιώται.

χαλκῷ μαρμαίροντι σεσαγμένοι ἀμφαγέρονται.

ὄλβω μὲν πάντας κε καταβρίθῃ βασιλῆας· 95
 τόσσον ἐπ' ἅμαρ ἕκαστον ἐς ἀφνέον ἔρχεται οἶκον
 πάντοθε. λαοὶ δ' ἔργα περιστέλλουσιν ἔκηλοι.
 οὐ γάρ τις δηίων πολυκῆτεα Νεῖλον ὑπερβὰς
 πεζὸς ἐν ἀλλοτρίαισι βοὰν ἐστάσατο κώμαις,
 οὐδέ τις αἰγιαλόνδε θοᾶς ἐξάλατο ναὸς 100
 θωρηχθεὶς ἐπὶ βουσὶν ἀνάρσιος Αἰγυπτίησι·
 τοῖος ἀνὴρ πλατέεσσιν ἐνίδρυται πεδίοισι
 ξανθοκόμας Πτολεμαῖος, ἐπιστάμενος δόρυ πάλλιν,
 ᾧ ἐπὶ πάγχυ μέλει πατρώια πάντα φυλάσσειν
 οἷ' ἀγαθῷ βασιλῇ, τὰ δὲ κτεατίζεται αὐτός. 105
 οὐ μὰν ἀχρεῖός γε δόμῳ ἐνὶ πίνι χρυσὸς
 μυρμάκων ἅτε πλοῦτος αἰεὶ κέχυται μογεόντων·
 ἀλλὰ πολλὸν μὲν ἔχοντι θεῶν ἐρικυδέες οἶκοι,
 αἰὲν ἀπαρχομένοιο σὺν ἄλλοισιν γεράεσσι,
 πολλὸν δ' ἰφθίμοισι δεδῶρηται βασιλεῦσι, 110
 πολλὸν δὲ πτολίεσσι, πολλὸν δ' ἀγαθοῖσιν ἐταίροις.
 οὐδὲ Διωνύσου τις ἀνὴρ ἱεροὺς κατ' ἀγῶνας
 ἵκετ' ἐπιστάμενος λιγυρὰν ἀναμέλψαι αἰοιδάν,
 ᾧ οὐ δωτίναν ἀντάξιον ὥπασε τέχνας.
 Μουσάων δ' ὑποφῆται αἰείδοντι Πτολεμαῖον 115
 ἀντ' εὐεργεσίας. τί δὲ κάλλιον ἀνδρὶ κεν εἴη
 ὀλβίῳ ἢ κλέος ἐσθλὸν ἐν ἀνθρώποισιν ἀρέσθαι;
 τοῦτο καὶ Ἀτρεΐδαισι μένει· τὰ δὲ μυρία τῆνα,
 ὅσσα μέγαν Πριάμοιο δόμον κτεάτισσαν ἐλόντες,
 ἀέρι πα κέκρυπται, ὅθεν πάλιν οὐκέτι νόστος· 120
 μῶνος δὲ προτέρων τε καὶ ὧν ἔτι θερμὰ κονία

120. ἀέρι πᾶ p m k: corr. Heinsius: αἰδι πάντα Pflugk
 (Meineke, Ziegl.) male: ἀερία Schmidt. 121. τε καὶ ὧν optime
 coni. Briggs: τοκέων MSS.

στειβομένα καθύπερθε ποδῶν ἐκμάσσεται ἵχνη,
 ματρὶ φίλα καὶ πατρὶ θυώδεας εἶσατο ναοὺς·
 ἐν δ' αὐτοὺς χρυσῷ περικαλλέας ἡδ' ἐλέφαντι
 ἵδρυται πάντεσσιν ἐπιχθονίοισιν ἄρωγούς. 125
 πολλὰ δὲ πιανθέντα βοῶν ὄγε μῆρία καίει
 μῆσιν περιπλομένοισιν ἐρευθομένων ἐπὶ βωμῶν,
 αὐτός τ' ἰφθίμα τ' ἄλοχος, τᾶς οὔτις ἀρείων
 νυμφίον ἐν μεγάροισι γυνὰ περιβάλλετ' ἀγοστῷ,
 ἐκ θυμοῦ στέργοισα κασίγνητόν τε πόσιν τε. 130
 ὦδε καὶ ἀθανάτων ἱερὸς γάμος ἐξετελέσθη,
 οὗς τέκετο κρείουσα Ῥέα βασιλῆας Ὀλύμπου·
 ἐν δὲ λέχος στόρνυσιν ἰαύειν Ζηνὶ καὶ Ἡρῇ
 χεῖρας φοιβήσασα μύροισι ἔτι παρθένος Ἴρις.
 χαῖρε ἄναξ Πτολεμαῖε· σέθεν δ' ἐγὼ ἴσα καὶ
 ἄλλων
 μνάσομαι ἡμιθέων, δοκέω δ' ἔπος οὐκ ἀπόβλητον 136
 φθέγξομαι ἐσσομένοις· ἀρετὴν γε μὲν ἐκ Διὸς αἰτεῦ.

XVIII

ΕΛΕΝΗΣ ΕΠΙΘΑΛΑΜΙΟΣ

Ἐν ποκ' ἄρα Σπάρτα ξανθότριχι παρ Μενελάῳ
 παρθενικαὶ θάλλοντα κόμαις ὑάκινθον ἔχουσιν
 πρόσθε νεογράφω θαλάμῳ χορὸν ἐστάσαντο,
 δώδεκα τὰ πρᾶται πόλιος, μέγα χρῆμα Λακαινᾶν,

126. ὄγε Meineke: ὅτε k: ὅδε m s: ἐπὶ vulg.

XVIII. Hoc et quae subsequuntur idyllia usque ad XXVIII in k desunt.

ἀνίκα Τυνδαριδᾶν κατεδέξατο τὰν ἀγαπητὰν 5
 μναστεύσας Ἑλέναν ὁ νεώτερος Ἀτρείος υἱός.
 αἶιδον δ' ἄρα πᾶσαι ἐς ἓν μέλος ἐγκροτέοισαι
 ποσσὶ περιπλέκτοισ, ὑπὸ δ' ἴαχε δῶμ' ὕμεναίῳ.

Οὕτω δὴ πρωιζέ κατέδραθες ὦ φίλε γαμβρέ;
 ἦ ῥά τις ἐσσι λῖαν βαρυγούνατος; ἦ ῥα φίλυπνος; 10
 ἦ ῥα πολύν τιν' ἔπινες, ὅτ' εἰς εὐνὰν κατεβάλλειν;
 εὔδειν μὰν σπεύδοντα καθ' ὥραν αὐτὸν ἐχρῆν τυ,
 παῖδα δ' ἔαν σὺν παισὶ φιλοστόργῳ παρὰ ματρὶ
 παῖσδειν ἐς βαθὺν ὄρθρον, ἐπεὶ καὶ ἕνας καὶ ἐς ἁῶ
 κεῖς ἔτος ἐξ ἔτεος Μενέλαε τεὰ νυὸς ἄδε. 15

ὄλβιε γάμβρ', ἀγαθός τις ἐπέπταρεν ἐρχομένῳ τοι
 ἐς Σπάρταν, ἅπερ ὅλλοι ἀριστέες, ὥς ἀνύσαιο.
 μῦνος ἐν ἡμιθέοις Κρονίδαν Δία πενθερὸν ἐξεῖς.
 Ζανός τοι θυγάτηρ ὑπὸ τὰν μίαν ἵκετο χλαῖναν,
 οἷα Ἀχαιιάδων γαῖαν πατεῖ οὐδὲ μί' ἄλλα. 20

ἦ μέγα κέν τι τέκοιτ', εἰ ματέρι τίκτοι ὁμοῖον.
 ἄμμες δ' αἰ πᾶσαι συνομάλικες, αἷς δρόμος ωὔτος
 χρισαμέναις ἀνδριστὶ παρ' Εὐρώταο λοετροῖς,
 τετράκισ ἐξήκοντα κόραι, θῆλυς νεολαία,
 τᾶν οὐδέν τις ἄμωμος, ἐπεὶ χ' Ἑλένα παρισωθῇ. 25

Ἄως ἀντέλλοισα καλὸν διέφανε πρόσωπον,
 πότνια νύξ τό τε λευκὸν ἔαρ χειμῶνος ἀνέντος·
 ὦδε καὶ ἁ χρυσέα Ἑλένα διαφαίνεται ἐν ἁμῖν.
 πιεῖρα μέγα λᾶον ἀνέδραμε κόσμος ἀρούρα
 ἦ κάπῳ κυπάρισσος ἦ ἄρματι Θεσσαλὸς ἵππος. 30
 ὦδε καὶ ἁ ῥοδόχρως Ἑλένα Λακεδαίμονι κόσμος.
 οὔτε τις ἐκ ταλάρῳ πανίσδεται ἔργα τοιαῦτα,

5. Τυνδαριδᾶν Ahrens: -ίδαν D^b: -ίδα MSS. alii. κατεδέξατο
 Ch., vid. notas.

οὐτ' ἐνὶ δαιδαλέῳ πυκινώτερον ἄτριον ἰστῶ
 κερκίδι συμπλέξασα μακρῶν ἔταμ' ἐκ κελεόντων.
 οὐ μὰν οὐδὲ λύραν τις ἐπίσταται ὧδε κροτῆσαι 35
 Ἄρτεμιν αἰείδοισα καὶ εὐρύστερνον Ἀθάναν,
 ὥς Ἑλένα, τᾶς πάντες ἐπ' ὄμμασιν ἕμεροι ἐντί.
 ὦ καλὰ ὦ χαρίεσσα κόρα, τὸ μὲν οἰκέτις ἤδη,
 ἄμμες δ' ἐς δρόμον ἦρι καὶ ἐς λειμώνια φύλλα
 ἐρψοῦμες στεφάνως δρεψούμεναι ἀδὺ πνέοντας, 40
 πολλὰ τεοῦς Ἑλένα μεμναμένοι ὥς γαλαθῆναι
 ἄρνες γειναμένας ὄιος μαστὸν ποθέοισαι.

πρᾶταί τοι στέφανον λωτῶ χαμαὶ αὐξομένοιο
 πλέξασαι σκιερὰν καταθήσομεν ἐς πλατάνιστον,
 πρᾶται δ' ἀργυρέας ἐξ ὀλπίδος ὑγρὸν ἄλειφαρ 45
 λαζύμεναι σταξεῦμες ὑπὸ σκιερὰν πλατάνιστον·
 γράμματα δ' ἐν φλοιῷ γεγράψεται, (ὥς παριῶν τις
 ἀννεΐμῃ,) Δωριστί· σέβου μ'. Ἑλένας φυτὸν εἰμί.

Χαίροις ὦ νύμφα, χαίροις εὐπένθερε γαμβρέ.
 Λατῶ μὲν δοίῃ, Λατῶ κουροτρόφος ὕμμιν 50
 εὐτεκνίαν, Κύπρις δέ, θεὰ Κύπρις ἴσον ἔρασθαι
 ἀλλάλων, Ζεὺς δέ, Κρονίδας Ζεὺς ἀφθιτον ὄλβον,
 ὥς ἐξ εὐπατριδᾶν εἰς εὐπατρίδας πάλιν ἔνθη.
 εὔδεν' ἐς ἀλλάλων στέρνον φιλότητα πνέοντες
 καὶ πόθον, ἔγρεσθαι δὲ πρὸς αὐτὴν μὴπιλάθησθε. 55
 νεύμεθα καὶ ἄμμες ἐς ὄρθρον, ἐπεὶ κα πρᾶτος αἰοιδὸς
 ἐξ εὐνᾶς κελαδήσῃ ἀνασχὼν εὐτριχα δειράν.
 Ὕμῃν ὦ Ὑμέναιε, γάμῳ ἐπὶ τῷδε χαρεΐης.

XIX

ΚΗΡΙΟΚΛΕΠΤΗΣ

Τὸν κλέπταν πότε Ἔρωτα κακὰ κέντασε μέλισσα
 κηρίον ἐκ σίμβλων συλεύμενον, ἄκρα δὲ χειρῶν
 δάκτυλα πάνθ' ὑπένυξεν. ὁ δ' ἄλγее καὶ χέρ' ἐφύση
 καὶ τὰν γᾶν ἐπάταξε καὶ ἄλατο, τᾷ δ' Ἀφροδίτα
 δείξεν τὰν ὁδύναν καὶ μέμφετο, ὅττι γε τυτθὸν 5
 θηρίον ἐστὶ μέλισσα καὶ ἀλῖκα τραύματα ποιεῖ.
 χά μᾶτηρ γελάσασα· τί δ' ; οὐκ ἴσος ἐσσι μελίσσαις;
 ὥς τυτθὸς μὲν ἔφυς, τὰ δὲ τραύματα χάλικα ποιεῖς.

XX

ΒΟΥΚΟΛΙΣΚΟΣ

Εὐνείκα μ' ἐγέλαξε θέλοντά μιν ἀδὺν φιλῆσαι,
 καὶ μ' ἐπικερτομέοισα τάδ' ἔννεπεν· “ ἔρρ' ἀπ' ἐμεῖο.
 βουκόλος ὦν ἐθέλεις με κύσαι τάλαν; οὐ μεμάθηκα
 ἀγροίκως φιλέειν, ἀλλ' ἀστικὰ χεῖλεα θλίβειν.
 μή τύ γέ μεν κύσσης τὸ καλὸν στόμα μηδ' ἐν ὀνείροις.
 οἶα βλέπεις, ὅπποῖα λαλεῖς, ὥς ἄγρια παῖσδεις, 6

XIX. Servatum hoc carmen in MS. 23 unde sumpserunt librarii MSS^{orum} c. 11: Iuntina ita ex Aldina derivata est ut coniecturas Musuri hic illic exhibuerit. 8. ὥς Schaefer: χῶ MS.: ὁς Valck. ἔφυς Meineke, Ziegler: ἔης MS.

XX. Collationem librorum praebet Hiller, *Beiträge*, p. 112. Habent poema codd. M. 11. c. 18; quorum prorsus neglegendi c. 18. Omnes ad unum redigendi sunt φ. Aldina ex 11 fluxit. Iuntina M. Musuri coniecturas continet.

ὥς τρυφέρ' αἰκάλλεις, ὥς κωτίλα ῥήματα φράσδεις·
 ὥς μαλακὸν τὸ γένειον ἔχεις, ὥς ἀδέα χαίταν.
 χεῖλέα τοι νοσέοντι, χέρες δέ τοι ἐντὶ μέλαιναι,
 καὶ κακὸν ἐξόσδεις. ἀπ' ἐμεῦ φύγε, μή με μολύνῃς." 11
 τοιάδε μυθίζοισα τρὶς εἰς ἐὼν ἔπτυσσε κόλπον,
 καὶ μ' ἀπὸ τᾶς κεφαλᾶς ποτὶ τῷ πόδε συνεχὲς εἶδε
 χεῖλεσι μυχθίζοισα καὶ ὄμμασι λοξὰ βλέποισα,
 καὶ πολὺ τᾷ μορφῇ θηλύνετο, καὶ τι σεσαρὸς
 καὶ σοβαρόν μ' ἐγέλαξεν. ἐμοὶ δ' ἄφαρ ἔξεσεν αἷμα,
 καὶ χροὰ φοινίχθην ὑπὸ τῷ λγος ὥς ῥόδον ἔρσα. 16
 χά μὲν ἔβα με λιποῖσα· φέρω δ' ὑποκάρδιον ὄργαν,
 ὅττι με τὸν χαρίεντα κακὰ μωμήσαθ' ἐταῖρα.
 ποιμένες, εἴπατέ μοι τὸ κρήγυνον· οὐ καλὸς ἐμμί;
 ἄρά τις ἐξαπίνας με θεὸς βροτὸν ἄλλον ἔτευξε; 20
 καὶ γὰρ ἐμοὶ τὸ πάροιθεν ἐπάνθην ἀδύ τι κάλλος
 ὥς κισσὸς ποτὶ πρέμνον, ἐμὰν δ' ἐπύκαζεν ὑπήναν,
 χαῖται δ' οἷα σέλινά περὶ κροτάφοισι κέχυντο,
 καὶ λευκὸν τὸ μέτωπον ἐπ' ὀφρύσι λάμπε μελαίναις·
 ὄμματά μοι γλαυκᾶς χαροπώτερα πολλὸν Ἀθάνας, 25
 καὶ στόμα δ' αὖ πακτᾶς γλυκερώτερον, ἐκ στομάτων δὲ
 ἔρρεέ μοι φωνὰ γλυκερωτέρα ἢ μέλι κηρῷ.
 ἀδὺ δέ μοι τὸ μέλισμα, καὶ ἦν σύριγγι μελίσδω,
 κῆν αὐλῷ δονέω, κῆν δώνακι, κῆν πλαγιαύλῳ.
 καὶ πᾶσαι καλὸν με κατ' ὥρεα φαντὶ γυναιῖκες, 30
 καὶ πᾶσαί με φιλεῦντι· τὰ δ' ἀστικά μ' οὐκ ἐφίλασεν,
 ἀλλ' ὅτι βουκόλος ἐμμί παρέδραμε κοῦποτ' ἀκούει,
 ὥς ὁ καλὸς Διόνυσος ἐν ἄγκεσι πόρτιν ἔλαυνεν·

7. τρυφερὸν καλέεις φ.: λαλέεις Iunt.: corr. Ahrens. 13.
 μυθίζοισα φ.: μυχθίζοισα 18 corr. (coni.), vid. Hiller, *Beiträge* 15.
 15. μέγ' ἔλεξεν φ. 16. τῷ λγος φ.: corr. Musurus. 33. ὥς ὁ Graefe:
 χά 11: ὁ M: ὥς καλὸς Musurus. ἔλαυνει vulg.: correx. Graefe.

οὐκ ἔγνω δ', ὅτι Κύπρις ἐπ' ἀνέρι μήνατο βούτα
καὶ Φρυγίοις ἐνόμεισεν ἐν ὥρεσι καὶ τὸν Ἄδωνιν 35
ἐν δρυμοῖσι φίλασε καὶ ἐν δρυμοῖσιν ἔκλαυσεν.
Ἐνδυμίων δὲ τίς ἦν; οὐ βουκόλος; ὃν γε Σελάνα
βουκολέοντα φίλασεν, ἀπ' Οὐλύμπω δὲ μολοῖσα
λάθριον ἀν νάπος ἦλθε καὶ εἰς ἓνα παιδὶ κάθεινδε.
καὶ τὸν Ῥέα κλαίεις τὸν βουκόλον. οὐχὶ δὲ καὶ τὸν 40
ὦ Κρονίδα διὰ παῖδα βοηνόμον ὄρνις ἐπλάγχθη;
Εὐνείκα δὲ μόνα τὸν βουκόλον οὐκ ἐφίλασεν,
ἀ Κυβέλας κρέσσων καὶ Κύπριδος ἡδὲ Σελάνας.
μηκέτι μηδὲ σὺ Κύπρι τὸν ἀδέα μήτε κατ' ἄστνυ 44
μήτ' ἐν ὄρει φιλέοις, μούνη δ' ἀνὰ νύκτα καθεύδοις.

XXI

ΑΛΙΕΙΣ

Ἄ πενία Διόφαντε μόνα τὰς τέχνας ἐγείρει,
αὐτὰ τῷ μόχθοιο διδάσκαλος· οὐδὲ γὰρ εὖδειν
ἀνδράσιν ἐργατίναισι κακαὶ παρέχοντι μέριμναι.
καὶν ὀλίγον νυκτός τις ἐπιμύσσησι, τὸν ὕπνον
αἰφνίδιον θορυβεῦσιν ἐφιστάμεναι μελεδῶναι. 5

Ἰχθύος ἀγρευτῆρες ὅμως δύο κεῖντο γέροντες,
στρωσάμενοι βρῦον αὖον ὑπὸ πλεκταῖς καλύβαισι,
κεκλιμένοι τοίχῳ τῷ φυλλίνῳ· ἐγγύθι δ' αὐτοῖν
κεῖτο τὰ ταῖν χειροῖν ἀθλήματα, τοὶ καλαθίσκοι,

35. ὥρεσιν· αὐτὸν vulg. : corr. Wassenbergh. 39. εἰς ἓα M :
ἐμᾶ II : εἰς ἓνα ed. Brub. (1545) e coni. vulg., vid. notas. 44.
μηδὲ σὺ Musurus : μηδὲ II : μηδ' ἃ M.

XXI. De MSS. vide quae ad Id. xx adnotavimus. 4. ἐπι-
βησέησι M : ἐπιψαύησι Musurus : text. Ahrens.

τοὶ κάλαμοι, τᾶγκιστρα τὰ φυκίοεντα δέλητα 10
 ὀρμιαί κύρτοι τε καὶ ἐκ σχοίνων λαβύρινθοι,
 μήρινθοι κώπα τε γέρων τ' ἐπ' ἐρείσμασι λέμβος·
 νέρθεν τᾶς κεφαλᾶς φορμὸς βραχύς, εἶμά τ' ἐπί σφι
 οὔτος τοῖς ἀλιεύσιν ὁ πᾶς πόρος, οὔτος ὁ πλοῦτος.
 οὔδεις δ' αὖ σισύραν εἶχ' οὐ λῖνα· πάντα περισσά, 15
 πάντ' ἐδόκει τήνοισ· ἅ γὰρ πενία σφας ἔτειρε
 οὔδεις δ' ἐν μέσσω γείτων· πενία δὲ παρ' αὐτὰν
 θλιβομένην καλύβαν τρυφερὸν προσέναχε θάλασσα.
 κοῦπω τὸν μέσατον δρόμον ἄνυσεν ἄρμα Σελάνας,
 τοὺς δ' ἀλιεῖς ἤγειρε φίλος πόνος, ἐκ βλεφάρων δὲ 20
 ὕπνον ἀπωσάμενοι σφετέραις φρεσὶν ἤρεθον αὐδάν.

ΑΣΦΑΛΙΩΝ

ψεύδοντ' ὧ φίλε πάντες, ὅσοι τὰς νύκτας ἔφασκον
 τῷ θέρεος μινύθειν, ὅτε τᾶματα μακρὰ φέρει Ζεὺς.
 ἤδη μυρὶ' ἐσεῖδον ὀνείρατα, κοῦδέπω ἰώως.
 μὴ λαθόμην; τί τὸ χρῆμα; χρόνον δ' αἱ νύκτες
 ἔχοντι. 25

ΕΤΑΙΡΟΣ

'Ασφαλίων, μέμφη τὸ καλὸν θέρος; οὐ γὰρ ὁ καιρὸς
 αὐτομάτως παρέβα τὸν ἐὸν δρόμον· ἀλλὰ τὸν ὕπνον
 ἅ φροντὶς κόπτοισα μακρὰν τὰν νύκτα ποιεῖ τοι.

ΑΣΦΑΛΙΩΝ

ἄρ' ἔμαθες κρίνειν πόκ' ἐνύπνια; χρηστὰ γὰρ εἶδον.
 οὗ σε θέλω τῶμῳ φαντάσματος ἦμεν ἄμοιρον. 30

10. δέλητα Ameis post Briggs: τε λῆγα MSS.: λῆδα Iunt.
 12. κώπα Kiessl.: κῶα τε φ. 13. εἶματα πύσοι MSS.: πῖλοι
 Iunt (coni.): εἶμα τάπης ἦν Ahrens: τάπης σφιν Meineke: text.
 Ch. 14. πόνος MSS.: corr. Koehler. 15. text. Ch. 15,
 16. Vid. notas exeg. ἔτειρε Words.: ἐτέρη φ. 17. πενία φ.:
 text. Brunek, Ameis. 21. φδάν MSS.: corr. I. H. Voss.
 22. ψεύδοντο 11: ψεύδονται M: corr. Taylor. 23. Ζεὺς addid.
 Musurus. 27. ἐὸν Iunt.: νέον φ.

ὥς καὶ τὰν ἄγραν, τῶνείρατα πάντα μερίζει.
 ὃς γὰρ ἂν εἰκάξῃ κατὰ τὸν νόον οὗτος ἄριστος
 ἐστὶν ὀνειροκρίτας, ὁ διδάσκαλός ἐστι παρ' ᾧ νοῦς.
 ἄλλως καὶ σχολά ἐστι· τί γὰρ ποιεῖν ἂν ἔχοι τις
 κείμενος ἐν φύλλοις ποτὶ κύματι μηδὲ καθεύδων, 35
 ἀλλ' ὄνος ἐν ῥάμνῳ τό τε λύχνιον ἐν πρυτανείῳ·
 φαντὶ γὰρ ἀγρυπνίαν τόδ' ἔχειν.

ΕΤΑΙΡΟΣ

λέγε μοί ποτε νυκτὸς
 ὄψιν, ἐπεὶ τά τις οἶδε λέγει μάνυεν ἑταίρω.

ΑΣΦΑΛΙΩΝ

δειλινὸν ὥς κατέδαρθον ἐν εἰναλίοισι πόνοισιν
 (οὐ μὰν ἦν πολύσιτος, ἐπεὶ δειπνεῦντες ἐν ὥρᾳ, 40
 εἰ μέμνη, τᾶς γαστρὸς ἐφειδόμεθ'), εἶδον ἑμαυτὸν
 ἐν πέτρᾳ μεμαῶτα, καθεξόμενος δ' ἐδόκευον
 ἰχθύας, ἐκ καλάμων δὲ πλάνον κατέσειον ἐδωδάν.
 καί τις τῶν τραφερῶν ὠρέξατο· καὶ γὰρ ἐν ὕπνοις
 πᾶσα κύων ἄρκτον μαντεύεται, ἰχθύα κήγών. 45
 χῶ μὲν τῶγκίστρῳ ποτεφύετο, καὶ ῥέεν αἶμα,
 τὸν κάλαμον δ' ὑπὸ τῷ κινήματος ἀγκύλον εἶχον
 τὸ χέρε τεινόμενον περικλόμενον, εὐρὺν ἀγῶνα,
 πῶς νιν ἔλω μέγαν ἰχθὺν ἀφανροτέροισι σιδάροις.
 εἴθ' ὑπομιμνᾷσκων τῷ τρώματος ἡρέμ' ἔννυα, 50
 καὶ νύξας ἐχάλαξα, καὶ οὐ φεύγοντος ἔτεινα.

32. οὐ γὰρ νικαξῇ κατὰ τὸν νόον φ.: Text. Scaliger, Wordsw. 34. σχολά ἐστι Reiske et Ahrens: σχολλονται φ. 36. ἄλλονος φ.: corr. Boissonade. ἐν ῥάμῳ φ.: corr. idem. 37. ἄγραν τοδ' ἔχειν φ.: corr. Reiske. 37, 38. λέγεο ποτε ν. ὄψιν τά τις ἔσσεο δὲ λέγει μάνυεν ἑταίρω M: λέγω 11: λέγε μοι ποτὲ . . . πάντα τεῷ δὲ λέγων μάνυσον Iunt.: Text. Ch. 40. οὐκ ἦν μὰν φ.: corr. Ch. monente Kaibel qui οὐ μὰν οὐ scripsit. 45. ἄρτον φ.: corr. Ahrens. 49. νιν Wuestemann: μὲν vulg. 50. ἄρ' ἐμὲ νύξας φ. 51. καὶ νύξαι χαλέξας φ: corr. Briggs et Hermann.

ἦνυσσα δ' ὦν τὸν ἄεθλον, ἀνείλκυσα χρύσειον ἰχθύν,
 παντᾷ τοι χρυσῷ πεπυκασμένον· εἶχε δὲ δεῖμα,
 μήτι Ποσειδάωνι πέλοι πεφιλημένος ἰχθὺς
 ἢ τάχα τᾶς γλαυκᾶς κειμήλιον Ἀμφιτρίτης. 55
 ἡρέμα δ' αὐτὸν ἐγὼν ἐκ τῷγκίστρῳ ἀπέλυσσα,
 μή ποτε τῷ στόματος τᾷγκίστρια χρυσὸν ἔχοιεν.
 καὶ τὸν μὲν πίστευσσα καλεῖν τὸν ἐπήρατον ἰχθύν,
 ὥμοσα δ' οὐκέτι λοιπὸν ὑπὲρ πελάγους πόδα θεῖναι,
 ἀλλὰ μενεῖν ἐπὶ γᾶς καὶ τῷ χρυσῷ βασιλεύσειν. 60
 ταῦτά με κάξήγειρε, τὸ δ' ὦ ξένε λοιπὸν ἔρειδε
 τὰν γνῶμαν· ὄρκον γὰρ ἐγὼ τὸν ἐπώμοσα ταρβῶ.

ΕΤΑΙΡΟΣ

καὶ σύγε τί τρέσσεις; οὐκ ὥμοσας· οὐδὲ γὰρ ἰχθύν
 χρύσειον ὡς ἴδες εὖρες, ἴσα δ' ἦν ψεύδεσιν ὄψις,
 ἐλπὶς τῶν ὕπνων. ζάτει τὸν σάρκινον ἰχθύν,
 εἰ γάρ πα κνώσσων ἔτ' ἐτώσια ταῦτα ματεύσεις, 65
 μὴ σὺ θάνῃς λιμῷ καὶ τοῖς χρυσοῖσιν ὀνείροις.

XXII

ΔΙΟΣΚΟΤΡΟΙ

Ὑμνέομεν Λήδας τε καὶ αἰγιόχου Διὸς νιώ,
 Κάστορα καὶ φοβερὸν Πολυδεύκεα πύξ ἐρεθίζειν
 χεῖρας ἐπιζεύξαντα μέσας βοέοισιν ἱμάσιν.

52. ἡνυσσίδων M : corr. Scaliger. 58. καὶ τὸν μὲν πιστεύσασα
 καλὰ γε τὸν ἐπήρατον φ. 60. καὶ τῷ χρυσῷ Ahrens : καὶ τοι
 χρυσῷ φ, vid. notas : text. Ch. 63. καὶ σύγε τρέσσεις M :
 corr. Ahrens. 64. ἴσα δ' ἐν ψ. ὄψις M : εἴσα II : corr. Ahrens.
 65, 66. Versus in MSS. inverso ordine leguntur : με κνώσσω
 τοῦτο χωρία ταῦτα ματεύεις φ. : transpos. et corr. Ch. : τὸ τὰ
 χωρία Musurus : ἔτ' J. A. Hartung : ματεύσεις Musurus. 67.
 καίτοι φ. : corr. Scaliger.

XXII. 3. μέσοις MSS. : corr. Reiske.

ὑμνέομεν καὶ δις καὶ τὸ τρίτον ἄρσενα τέκνα
 κούρης Θεστιάδος, Λακεδαιμονίους δὴ ἀδελφούς, 5
 ἀνθρώπων σωτῆρας ἐπὶ ξυροῦ ἤδη ἑόντων,
 ἵππων θ' αἱματόεντα ταρασσομένων καθ' ὄμιλον,
 νηῶν θ', αἱ δύνοντα καὶ οὐρανὸν ἐξανύοντα
 ἄστρα βιαζόμεναι χαλεποῖς ἐνέκυρσαν ἀήταις.
 οἱ δέ σφεων κατὰ πρύμναν αἰείραντες μέγα κῦμα, 10
 ἡ ἐκ πρῶρηθεν, ἣ ὅππῃ θυμὸς ἐκάστου,
 ἐς κοίλην ἔρριψαν, ἀνέρρηξαν δ' ἄρα τοίχους
 ἀμφοτέρους· κρέμαται δὲ σὺν ἰστίῳ ἄρμενα πάντα
 εἰκῇ ἀποκλασθέντα· πολλὺς δ' ἐξ οὐρανοῦ ὄμβρος
 νυκτὸς ἐφερπούσης· παταγεῖ δ' εὐρεῖα θάλασσα, 15
 κοπτομένη πνοιαῖς τε καὶ ἀρρήκτοισι χαλάζαις.
 ἀλλ' ἔμπης ὑμεῖς γε καὶ ἐκ βυθοῦ ἔλκετε νῆας
 αὐτοῖσιν ναύτησιν ὀιομένοις θανέεσθαι·
 αἶψα δ' ἀπολήγοντ' ἄνεμοι, λιπαρὴ δὲ γαλάνη
 ἀμπέλαγος· νεφέλαι δὲ διέδραμον ἄλλυδις ἄλλαι· 20
 ἐκ δ' ἄρκτοι τ' ἐφάνησαν, ὄνων τ' ἀνὰ μέσσον ἀμαυρὴ
 φάτνη σημαίνουσα τὰ πρὸς πλόον εὐδία πάντα.
 ὦ ἄμφω θνητοῖσι βοηθόι, ὦ φίλοι ἄμφω,
 ἱππῆες κιθαρισταί, ἀεθλητῆρες ἀοιδοί·
 Κάστορος ἡ πρώτου Πολυδεύκεος ἄρξομ' αἰεῖδιν; 25
 ἀμφοτέρους ὑμνέων Πολυδεύκεα πρῶτον αἰείσω.
 Ἦ μὲν ἄρα προφυγοῦσα πέτρας εἰς ἐν ξυνιούσας
 Ἀργὼ καὶ νιφόεντος ἀταρτηρὸν στόμα Πόντου
 Βέβρυκας εἰσαφίκανε θεῶν φίλα τέκνα φέρουσα.
 ἔνθα μίης πολλοὶ κατὰ κλίμακος ἀμφοτέρων ἐξ 30
 τοίχων ἄνδρες ἔβαινον Ἰησονίης ἀπὸ νηός.

8. οὐρανοῦ ἐξανύοντα MSS. : οὐρανὸν Hermann : text. Ch. 19.
 ἀπολήγουσ' restituere iubet Hiller (Beiträge 78). 26. αἰείσω φ.,
 vid. Hiller, Beitr. 52.

ἐκβάντες δ' ἐπὶ θῖνα βαθὺν καὶ ὑπήνεμον ἀκτὴν
 εὐνάς τ' ἐστόρνυντο πυρεΐά τε χερσὶν ἐνώμων.
 Κάστωρ δ' αἰολόπωλος ὃ τ' οἰνωπὸς Πολυδεύκης
 ἄμφω ἐρημάζεσκον ἀποπλαγχθέντες ἐταίρων, 35
 παντοίην ἐν ὄρει θηεύμενοι ἄγριον ὕλην.
 εὐρον δ' ἀέναον κρήνην ὑπὸ λισσάδι πέτρῃ
 ὕδατι πεπληθυῖαν ἀκηράτῳ· αἱ δ' ὑπένερθεν
 λάλλαι κρυστάλλῳ ἡδ' ἀργύρῳ ἰνδάλλοντο
 ἐκ βυθοῦ· ὑψηλαὶ δὲ πεφύκεσαν ἀγχόθι πεῦκαι 40
 λευκαὶ τε πλάτανοί τε καὶ ἀκρόκομοι κυπάρισσοι,
 ἄνθεά τ' εὐώδη, λασίαις φίλα ἔργα μελίσσαις,
 ὅσος ἔαρος λήγοντος ἐπιβρῦει ἂν λειμῶνας.
 ἔνθα δ' ἀνὴρ ὑπέροπλος ἐνήμενος ἐνδιάασκε,
 δεινὸς ἰδεῖν, σκληραῖσι τεθλασμένος οὔατα πυγμαῖς·
 στήθεα δ' ἐσφαίρωτο πελώρια καὶ πλατὺ νῶτον 46
 σαρκὶ σιδηρεΐῃ, σφυρήλατος οἷα κολοσσός.
 ἐν δὲ μύες στερεοῖσι βραχίουσιν ἄκρον ὑπ' ὦμον
 ἔστασαν ἥτε πέτροι ὀλοίτροχοι, οὔστε κυλίνδων
 χεიმάρρους ποταμὸς μεγάλαις περιέξεσε δίναις· 50
 αὐτὰρ ὑπὲρ νώτοιο καὶ αὐχένος ἤωρεῖτο
 ἄκρων δέρμα λέοντος ἀφημμένον ἐκ ποδεῶνων.
 τὸν πρότερος προσέειπεν ἀεθλοφόρος Πολυδεύκης.

ΠΟΛΥΔΕΥΚΗΣ

χαῖρε ξεῖν', ὅτις ἐσσί. τίνες βροτοί, ὧν ὅδε χῶρος;

ΑΜΥΚΟΣ

χαίρω πῶς, ὅτε τ' ἀνδρας ὀρῶ, τοὺς μὴ πρὶν ὀπωπα; 55
 Π. θάρσει. μήτ' ἀδίκους μήτ' ἐξ ἀδίκων φάθι λεύσσειν.

39. ἄλλαι MSS. : corr. Ruhnken. 49. ἔστασαν MSS. : corr.
 Ahrens. ὀλοίτροχοι Valek. : ὀλοοίτροχοι MSS. 54. ὅστις m :
 ὅστ' M : corr. Voss.

- Α. θαρσέω, κοῦκ ἐκ σεῦ με διδάσκεισθαι τόδ' ἔοικεν.
 Π. ἄγριος εἶ, πρὸς πάντα παλίγκοτος, ἢ ὑπερόπτης ;
 Α. τοιόσδ' οἶον ὀρᾶς· τῆς σῆς γε μὲν οὐκ ἐπιβαίνω.
 Π. ἔλθοις, καὶ ξενίων γε τυχὼν πάλιν οἴκαδ' ἰκάνοις. 60
 Α. μήτε σύ με ξείνειζε, τά τ' ἐξ ἐμεῦ οὐκ ἐν ἐτοίμῳ.
 Π. δαιμόνι, οὐδ' ἂν τοῦδε πιεῖν ὕδατος σύ γε δοίης ;
 Α. γνώσεαι, εἴ σευ δῶψος ἀνειμένα χεῖλεα τέρσει.
 Π. ἄργυρος ἢ τίς ὁ μισθός, ἐρεῖς, ᾧ κέν σε πίθοιμεν ;
 Α. εἰς ἐνὶ χεῖρας ἄειρον ἐναντίος ἀνδρὶ καταστάς. 65
 Π. πυγμάχος, ἢ καὶ ποσσὶ θενὼν σκέλος ;
 Α. ὄμματά γ' ὀρθὸς
 πύξ διατεινάμενος σφετέρης μὴ φείδω τέχνης.
 Π. τίς γάρ, ὅτῳ χεῖρας καὶ ἐμοὺς συνερείσω ἱμάντας ;
 Α. ἐγγὺς ὀρᾶς· οὐ γύννις ἐὼν κεκλήσεθ' ὁ πύκτης.
 Π. ἦ καὶ ἄεθλον ἐτοῖμον, ἐφ' ᾧ δηρισόμεθ' ἄμφω 70
 Α. σὸς μὲν ἐγώ, σὺ δ' ἐμὸς κεκλήσεται, αἴκε κρατήσω.
 Π. ὀρνίθων φοινικολόφων τοιοίδε κυδοιμοί.
 Α. εἴτ' οὖν ὀρνίθεσσιν ἐοικότες εἴτε λέουσιν
 γινόμεθ', οὐκ ἄλλῳ γε μαχεσσαίμεσθ' ἐπ' ἀέθλῳ.
 Ἦ ρ' Ἀμυκος, καὶ κόχλον ἐλὼν μυκήσατο κοίλῃν. 75
 οἱ δὲ θοῶς συνάγερθεν ὑπὸ σκιερὰς πλατανίστους
 κόχλου φυσηθέντος αἰὲ Βέβρυκες κομῶντες.
 ὥς δ' αὐτῶς ἥρωας ἰὼν ἐκαλέσσατο πάντας
 Μαγνήσσης ἀπὸ νηὸς ὑπείροχος ἐν δαὶ Κάστῳρ.
 οἱ δ' ἐπεὶ οὖν σπείρησιν ἐκαρτύναντο βοείαις 80
 χεῖρας καὶ περὶ γυῖα μακροὺς εἴλιξαν ἱμάντας,
 ἐς μέσσον σύναγον φόνον ἀλλήλοισι πνέοντες.
 ἔνθα πολὺς σφισι μόχθος ἐπειγομένοισιν ἐτύχθη,

ὁππότερος κατὰ νῶτα λάβοι φάος ἡελίοιο·
 ἰδρεῖη μέγαν ἄνδρα παρήλυθες ὦ Πολύδευκες, 85
 βάλλετο δ' ἀκτίνεσσιν ἅπαν Ἀμύκοιο πρόσωπον.
 αὐτὰρ ὃγ' ἐν θυμῷ κεχολωμένος ἔετο πρόσσω,
 χερσὶ τιτυσκόμενος. τοῦ δ' ἄκρον τύψε γένειον
 Τυνδαρίδης ἐπιόντος· ὀρίνθη δὲ πλέον ἢ πρίν,
 σὺν δὲ μάχην ἐτάραξε, πολὺς δ' ἐπέκειτο νενευκῶς 90
 ἐς γαῖαν. Βέβρυκες δ' ἐπαὔτεον, οἱ δ' ἐτέρωθεν
 ἥρωες κρατερὸν Πολυδεύκεα θαρσύνεσκον,
 δειδιότες μή πῶς μιν ἐπιβρίσας δαμάσειε
 χώρῳ ἐνὶ στεινῷ Τιτυῷ ἐναλίγκιος ἀνὴρ.
 ἦτοι ὃγ' ἔνθα καὶ ἔνθα παριστάμενος Διὸς υἱὸς 95
 ἀμφοτέρησιν ἄμυσσεν ἀμοιβαδῖς, ἔσχεθε δ' ὀρμῆς
 παῖδα Ποσειδάωνος ὑπερφιάλόν περ ἑόντα.
 ἔστη δὲ πληγαῖς μεθύων, ἐκ δ' ἔπτυσεν αἷμα
 φοῖνιον· οἱ δ' ἅμα πάντες ἀριστῆες κελάδησαν,
 ὥς ἴδον ἔλκεα λυγρὰ περὶ στόμα τε γναθμούς τε· 100
 ὄμματα δ' οἰδήσαντος ἀπεστείνωτο προσώπου.
 τὸν μὲν ἄναξ ἐτάρασσεν ἐτώσια χερσὶ προδεικνὺς
 πάντοθεν· ἀλλ' ὅτε δὴ μιν ἀμηχανέοντ' ἐνόησε,
 μέσσης ρίνος ὑπερθε κατ' ὀφρύος ἤλασε πυγμῇ,
 πᾶν δ' ἀπέσυρε μέτωπον ἐς ὀστέον. αὐτὰρ ὁ πληγεὶς
 ὕπτιος ἐν φύλλοισι τεθηλόσιν ἐξετανύσθη. 106
 ἔνθα μάχη δριμεῖα πάλιν γένετ' ὀρθωθέντος·
 ἀλλήλους δ' ὄλεκον στερεοῖς θείνοντες ἱμᾶσιν.
 ἀλλ' ὁ μὲν ἐς στηθός τε καὶ ἔξω χεῖρας ἐνώμα
 αὐχένος ἀρχηγὸς Βεβρύκων· ὁ δ' ἀεικέσι πληγαῖς 110
 πᾶν συνέφυρε πρόσωπον ἀνίκητος Πολυδεύκης.
 σάρκες δ' αἱ μὲν ἰδρῶτι συνίζανον, ἐκ μεγάλου δὲ
 αἰψ' ὀλίγος γένετ' ἀνδρός· ὁ δ' αἰεὶ πάσσονα γυνῖα

ἄπτομένου φορέεσκε πόνου καὶ χροιῇ ἀμείνων.
 πῶς γὰρ δὴ Διὸς υἱὸς ἀδηφάγον ἄνδρα καθεῖλεν ; 115
 εἰπὲ θεά, σὺ γὰρ οἶσθα· ἐγὼ δ' ἐτέρων ὑποφίτης
 φθέγγομαι, ὥς ἐθέλεις σύ, καὶ ὅπως τοι φίλον αὐτῇ.

Ἦτοι ὅγε ῥέξαί τι λιλαιόμενος μέγα ἔργον
 σκαιῇ μὲν σκαιὴν Πολυδεύκεος ἔλλαβε χεῖρα,
 δοχμὸς ἀπὸ προβολῆς κλινθείς, ἐτέρῃ δ' ἐπιβαίνων
 δεξιτερῆς ἤνεγκεν ἀπὸ λαγόνος πλατὺ γυῖον. 121
 καὶ κε τυχὼν ἔβλαψεν Ἀμυκλαίων βασιλῆα.
 ἀλλ' ὅγ' ὑπεξάνεδυ κεφαλῇ, στιβαρῇ δ' ἅμα χειρὶ
 πληῆξεν ὑπὸ σκαιὸν κρόταφον καὶ ἐπέμπεσεν ὦμω·
 ἐκ δ' ἐχύθη μέλαν αἷμα θοῶς κροτάφοιο χανόντος· 125
 λαιῇ δὲ στόμα κόψε, πυκνοὶ δ' ἀράβησαν ὀδόντες·
 αἰεὶ δ' ὀξύτέρῳ πιτύλῳ δηλεῖτο πρόσωπον,
 μέχρι συνηλοίησε παρήια. πᾶς δ' ἐπὶ γαίῃ
 κεῖτ' ἄλλοφρονέων, καὶ ἀνέσχεθε νεῖκος ἀπαυδῶν
 ἀμφοτέρας ἅμα χεῖρας, ἐπεὶ θανάτου σχεδὸν ἦεν. 130
 τὸν μὲν ἄρα κρατέων περ ἀτάσθαλον οὐδὲν ἔρεξας,
 ᾧ πύκτη Πολύδευκες· ὁμοσσε δέ τοι μέγαν ὅρκον,
 ὃν πατέρ' ἐκ πόντοιο Ποσειδάωνα κικλήσκων,
 μήποτ' ἔτι ξείνοισιν ἐκὼν ἀνιηρὸς ἔσσεσθαι.

Καὶ σὺ μὲν ὕμνησαί μοι ἄναξ. σὲ δὲ Κάστορ ἀείσω,
 Τυνδαρίδῃ ταχύπῳλε δορυσσόε χαλκεοθώρηξ. 136

Τῷ μὲν ἀναρπάξαντε δύω φερέτην Διὸς υἱὸν
 δοιὰς Λευκίπποιο κόρας· δοιῶ δ' ἄρα τώγε
 ἐσσυμένως ἐδίωκον ἀδελφεὼν υἱ' Ἀφαρῆος,
 γαμβρὸν μελλογάμῳ, Λυγκεὺς καὶ ὁ καρτερὸς Ἰδας.
 ἀλλ' ὅτε τύμβον ἵκανον ἀποφθιμένου Ἀφαρῆος, 141
 ἐκ δίφρων ἅμα πάντες ἐπ' ἀλλήλοισιν ὄρουσαν,

ἔγχεσι καὶ κοίλοισι βαρυνόμενοι σακέεσσι.

Λυγκεὺς δ' αὖ μετέειπεν ὑπὲκ κόρυθος μέγ' αὔσας·

Δαιμόνιοι, τί μάχης ἰμείρετε; πῶς δ' ἐπὶ νύμφαις
ἀλλοτρίαις χαλεποί, γυμναὶ δ' ἐν χερσὶ μάχαιραι; 146
ἡμῖν τοι Λεύκιππος ἕως ἔδνωσε θύγατρας

τάσδε πολὺ προτέροις, ἡμῖν γάμος οὗτος ἐν ὄρκῳ·
ὕμεῖς δ' οὐ κατὰ κόσμον ἐπ' ἀλλοτρίοις λεχέεσσιν
βουσὶ καὶ ἡμιόνοισι καὶ ἄλλοισι κτεάτεσσιν 150

ἄνδρα παρετρέψασθε, γάμον δ' ἐκλέπτετε δώροις.

ἦ μὰν πολλάκις ὕμιν ἐνώπιον ἀμφοτέροισιν
αὐτὸς ἐγὼ τάδ' ἔειπα καὶ οὐ πολὺμυθος ἑὼν περ·

“οὐχ οὕτω φίλοι ἄνδρες ἀριστήεσσιν ἔοικε
μνηστεύειν ἀλόχους, αἷς νυμφίοι ἤδη ἐτοιῖμοι. 155

πολλή τοι Σπάρτη, πολλή δ' ἱππήλατος Ἥλις,
'Αρκαδίη τ' εὖμηλος 'Αχαιῶν τε πτολίεθρα,
Μεσσήνη τε καὶ Ἄργος ἅπασά τε Σισυφίς ἀκτὴ·
ἐνθα κόραι τοκέεσσιν ὑπὸ σφετέροισι τρέφονται
μυρίαί οὔτε φυῆς ἐπιδευέες οὔτε νόοιο. 160

τάων εὐμαρὲς ὕμιν ὀπυίειν ἄς κ' ἐθέλητε·

ὥς ἀγαθοῖς πολέες βούλονται κε πενθεροὶ εἶναι

ὕμεῖς δ' ἐν πάντεσσι διάκριτοι ἡρώεσσι,

καὶ πατέρες καὶ ἄνωθεν ἅπαν πατρώιον αἷμα.

ἀλλὰ φίλοι τοῦτον μὲν ἑάσατε πρὸς τέλος ἐλθεῖν 165

ἄμμι γάμον· σφῶν δ' ἄλλον ἐπιφραζώμεθα πάντες.”

ἴσκον τοιάδε πολλά, τὰ δ' εἰς ὑγρὸν ᾤχετο κῦμα

πνοιῇ ἔχουσ' ἀνέμοιο, χάρις δ' οὐχ ἔσπετο μύθοις.

σφῶ γὰρ ἀκηλήτῳ καὶ ἀπηνέες. ἀλλ' ἔτι καὶ νῦν

πείθεισθ'· ἄμφω δ' ἄμμι ἀνεψιὼ ἐκ πατρὸς ἐστόν. 170

εἰ δ' ὑμῖν κραδίη πόλεμον ποθεῖ, αἵματι δὲ χρὴ

νεῖκος ἀναρρήξαντας ὁμοῖον ἔγχεα λούσαι,

Ἰδας μὲν καὶ ὄμαιμος ἐμός, κρατερὸς Πολυδεύκης,
 χεῖρας ἐρώησουσιν ἀπεχθομένης ὑσμίνης,
 νῶι δ', ἐγὼ Κάστωρ τε, διακρινώμεθ' ἄρηι 175
 ὀπλοτέρω γεγαῶτε. γονεῦσι δὲ μὴ πολὺ πένθος
 ἡμετέροισι λίπωμεν. ἄλις νέκυς ἐξ ἐνὸς οἴκου
 εἶς· ἀτὰρ ὅλλοι πάντες εὐφρανέουσιν ἐταίρους
 νυμφίοι ἀντὶ νεκρῶν, ὑμεναιώσουσι δὲ κούρας
 τάσδ'· ὀλίγῳ τοι ἔοικε κακῷ μέγα νεῖκος ἀναιρεῖν. 180

Εἶπε, τὰ δ' οὐκ ἄρ' ἔμελλε θεὸς μεταμώνια θήσειν.
 τὼ μὲν γὰρ ποτὶ γαῖαν ἀπ' ὤμων τεύχε' ἔθεντο,
 ὦ γενεῇ προφέρεσκον· ὁ δ' ἐς μέσον ἤλυθε Λυγκεύς,
 σείων καρτερὸν ἔγχος ὑπ' ἀσπίδος ἀντυγα πρῶτην·
 ὥς δ' αὐτως ἄκρας ἐτινάξατο δούρατος ἀκμὰς 185
 Κάστωρ· ἀμφοτέροισι δὲ λόφῳ ἐπένευον ἔθειραι.
 ἔγχεσι μὲν πρῶτιστα τιτυσκόμενοι πόνον εἶχον
 ἀλλήλων, εἴ ποῦ τι χροὸς γυμνωθὲν ἴδοιεν.
 ἀλλ' ἦτοι τὰ μὲν ἄκρα πάρος τινὰ δηλήσασθαι
 δοῦρ' ἐάγη, σακέεσσιν ἐνὶ δεινοῖσι παγέντα. 190
 τὼ δ' ἄορ ἐκ κολεοῖο ἐρυσσαμένῳ φόνον αὖτις
 τεῦχον ἐπ' ἀλλήλοισι· μάχης δ' οὐ γίνετ' ἐρώη.
 πολλὰ μὲν ἐς σάκος εὐρὺ καὶ ἱππόκομον τρυφάλειαν
 Κάστωρ, πολλὰ δ' ἔνυξεν ἀκριβῆς ὄμμασι Λυγκεύς
 τοῖο σάκος, φοίνικα δ' ὅσον λόφον ἵκετ' ἀκωκή. 195
 τοῦ μὲν ἄκρην ἐκόλουσεν ἐπὶ σκαιὸν γόνυ χεῖρα
 φάσγανον ὁξὺ φέροντος ὑπεξαναβάς ποδὶ Κάστωρ
 σκαιῷ· ὁ δὲ πληγεῖς ξίφος ἔκβαλεν, αἶψα δὲ φεύγειν
 ὠρμήθη ποτὶ σῆμα πατρός, τόθι καρτερὸς Ἰδας
 κεκλιμένος θηεῖτο μάχην ἐμφύλιον ἀνδρῶν. 200
 ἀλλὰ μεταίξας πλατὺ φάσγανον ὥσε διαπρὸ

Τυνδαρίδης λαγόνος τε καὶ ὀμφαλοῦ· ἔγκατα δ' εἴσω
χαλκὸς ἄφαρ διέχευεν· ὁ δ' ἐς στόμα κείμενος νενευκὸς
Λυγκεύς, καὶ δ' ἄρα οἱ βλεφάρων βαρὺς ἔδραμεν
ὑπνος.

οὐ μὰν οὐδὲ τὸν ἄλλον ἐφ' ἐστίῃ εἶδε πατρώῃ 205
παίδων Λαοκόωσσα φίλον γάμον ἐκτελέσαντα.
ἦ γὰρ ὅγε στήλην Ἀφαρηίου ἐξανέχουσιν
τύμβου ἀναρρήξας ταχέως Μεσσήνιος Ἰδας
μέλλε κασιγνήτοιο βαλεῖν σφετέρω φονῇ·
ἀλλὰ Ζεὺς ἐπάμυνε, χερῶν δέ οἱ ἔκβαλε τυκτὴν 210
μάρμαρον, αὐτὸν δὲ φλογέῳ συνέφλεξε κεραυνῷ.
οὕτως Τυνδαρίδαις πολεμιζέμεν οὐκ ἐν ἐλαφρῷ.
αὐτοὶ τε κρατέοντε καὶ ἐκ κρατέοντος ἔφυσαν.

Χαίρετε Λήδας τέκνα, καὶ ἡμετέροις κλέος ὕμνοις
ἐσθλὸν αἰὲν πέμπετε· φίλοι δέ τε πάντες ἀοιδοὶ 215
Τυνδαρίδαις Ἑλένη τε καὶ ἄλλοις ἡρώεσσιν,
Ἴλιον οἱ διέπερσαν ἀρήγοντες Μενελάω.
ὑμῖν κῦδος ἀνακτες ἐμήσατο Χίος ἀοιδός,
ὑμνήσας Πριάμοιο πόλιν καὶ νῆας Ἀχαιῶν
Ἰλιάδας τε μάχας Ἀχιλλῆά τε πύργον αὐτῆς· 220
ὑμῖν αὖ καὶ ἐγὼ λιγεῶν μειλίγματα Μουσέων,
οἷ' αὐταὶ παρέχουσι καὶ ὥς ἐμὸς οἶκος ὑπάρχει,
τοῖα φέρω. γεράων δὲ θεοῖς κάλλιστον ἀοιδαί.

XXIII

ΕΡΑΣΤΗΣ

Ἀνὴρ τις πολύφιλτρος ἀπηνέος ἦρατ' ἐφάβω,
τὰν μορφὰν ἀγαθῶ, τὸν δὲ τρόπον οὐκέθ' ὁμοίω.

213. κρατέοντε Musurus (Iunt.) : κρατέουσι D : κρατέοντες φ.

μίσει τὸν φιλέοντα καὶ οὐδὲ ἐν ἄμερον εἶχε,
 κούκ ᾗδει τὸν Ἑρωτα, τίς ἦν θεός, ἡλίκα τόξα
 χερσὶ κρατεῖ, πῶς πικρὰ βέλη ποτικάρδια βάλλει· 5
 πάντα δὲ κῆν μύθοισι καὶ ἐν προσόδοισιν ἀτειρήs.
 οὐδέ τι τῶν πυρσῶν παραμύθιον, οὐκ ἀμάρυγμα
 χείλεος, οὐκ ὄσσων λιπαρὸν σέλας, οὐ ρόδα μάλων,
 οὐ λόγος, οὐχὶ φίλαμα, τὸ κουφίζει τὸν ἔρωτα.
 οἶα δὲ θῆρ ὑλαῖος ὑποπτεύησι κυναγῶς, 10
 οὕτως πάντ' ἐποίει ποτὶ τὸν φίλον· ἄγρια δ' αὐτῷ
 χεῖλεα καὶ κῶραι δεινὸν βλέπον· εἶχε γὰρ ὄγκον·
 τᾷ δὲ χολᾷ τὸ πρόσωπον ἀμείβετο, φεῦγε δ' ἀπὸ χρώs
 ὕβριν τᾷs ὀργᾷs περικείμενος. ἀλλὰ καὶ οὕτως
 ἦν καλός· ἐξ ὀργᾷs ἐρεθίζετο μᾶλλον ἐραστάs. 15
 λοίσθιον οὐκ ἤνεικε τόσαν φλόγα τᾷs Κυthereías,
 ἀλλ' ἐλθὼν ἔκλαιε ποτὶ στυγνοῖσι μελάθοις,
 καὶ κύσε τὰν φλιάν, οὕτω δ' ἀνενείκατο φωνάν·

“Ἀγριε παῖ καὶ στυγνέ, κακᾷs ἀνάθρεμμα λεαίνas,
 λάινε παῖ καὶ ἔρωτος ἀνάξιε, δῶρά τοι ἦλθον 20
 λοίσθια ταῦτα φέρων, τὸν ἐμὸν βρόχον· οὐκέτι παρ σέ
 κῶρ' ἐθέλω λύπης κεχολωμένος, ἀλλὰ βαδίζω,
 ἔνθα τύ μευ κατέκρινas, ὅπη λόγος ἦμεν ἀταρπὸν
 ξυνάν, τοῖσιν ἐρῶσι τὸ φάρμακον ἔνθα τὸ λᾶθος.
 ἀλλὰ καὶ ἦν ὅλον αὐτὸ λαβὼν ποτὶ χεῖλος ἀμέλξω, 25
 οὐδ' οὕτως σβέσσω τὸν ἐμὸν χόλον. ἄρτι δὲ χαίρειν

XXIII. 5. ποτὶ παιδία MSS. : corr. Stephanus. 8. ροδόμαλον

Aldine : ροδόμαλλον φ : corr. Ahrens. 10. θῆρ ὑλαῖος Ald. :
 θηβυλέος φ. 12. εἶχεν ἀνάγκαν φ : text. Ch. 15. ἐξ ὀργᾷs
 Auber. : δ' ἐξόρπας. φ. 16. ἤνεικε Steph. : ἐνὶ καὶ φ. τόσαμφά-
 τος φ : text. Eldick. 22. λύπης φ : λυπῆν Iunt. κεχολωμένος
 Aldine : -ον Iunt. : ποχολωμένος φ : text. Meineke. 23.
 ἀταρπὼν ξυνόν φ : corr. Toup. 26. οὐδὲ τῶs φ : corr. Briggs.
 χόλον φ : πόθον Iunt. vulg.

τοῖσι τεοῖς προθύροις ἐπιτέλλομαι. οἶδα τὸ μέλλον.
καὶ τὸ ρόδον καλὸν ἐστὶ, καὶ ὁ χρόνος αὐτὸ μαραίνει·
καὶ τὸ ἴον καλὸν ἐστὶν ἐν εἴαρι, καὶ ταχὺ γηρᾶ·
λευκὸν τὸ κρίνον ἐστὶ, μαραίνεται ἀνίκα πίπτῃ· 30
ἀ δὲ χιῶν λευκά, καὶ τάκεται ἀνίκα πασθῇ.
καὶ κάλλος καλὸν ἐστὶ τὸ παιδικόν, ἀλλ' ὀλίγον ζῇ.
ἥξει καιρὸς ἐκείνος, ὅπανίκα καὶ τὴν φιλάσεις,
ἀνίκα τὰν κραδίαν ὀπτεύμενος ἀλμυρὰ κλαύσῃ.
ἀλλὰ τὴν παῖ καὶ τοῦτο πανύστατον ἀδύ τι ῥέξον· 35
ὀππότεν ἐξενθὼν ἡρτημένον ἐν προθύροισι
τοῖσι τεοῖσιν ἴδῃς τὸν τλάμονα, μή με παρένθῃς,
σταῖθι δὲ καὶ βραχὺ κλαῦσον, ἐπισπείσας δὲ τὸ δάκρυ
λῦσον τῷ σχοίνῳ με καὶ ἀμφίθες ἐκ ῥεθέων σῶν 39
εἴματα καὶ κρύψόν με, τὸ δ' αὖ πύματόν με φίλασον,
κὰν νεκρῷ χάρισαι τὰ σὰ χεῖλεα. μή με φοβαθῇς·
οὐ δύναμαι λυπεῖν σε, διαλλάξεις με φιλάσας.
χῶμα δέ μοι χῶσόν τι ὃ μευ κρύψει τὸν ἔρωτα.
κὰν ἀπίης, τότε μοι τρίς ἐπαίασον· ὦ φίλε κείσαι.
ἦν δὲ θέλῃς, καὶ τοῦτο· καλὸς δέ μοι ὤλεθ' ἐταῖρος. 45
γράψον καὶ τότε γράμμα, τὸ σοῖς τοίχοισι χαράξω·
“ τοῦτον ἔρος ἔκτεινεν. ὁδοιπόρε, μὴ παροδεύσῃς,
ἀλλὰ στας τότε λέξον· ἀπηνέα εἶχεν ἐταῖρον.”

ᾧ ὦδ' εἰπὼν λίθον εἴλκεν, ἐρεισάμενος δ' ἐπὶ τοίχῳ
ἄχρι μέσων οὐδῶν φοβερόν λίθον ἄπτειτ' ἀπ' αὐτῶν, 50

27. ἐπιβάλλομαι vulg.: corr. Reiske. 31. παχθῇ. vulg.:
text. Ch. 34. κλαύσεις vulg.: corr. Meineke. 42. οὐ
δύναμαι ζῇν εἴγε διαλλ. Iunt.: οὐ δύναμαι εἶν σε διαλλ. φ: text.
Paley. 43. χῶσόν τι Ahrens: κοῖλόν τι φ: κοίλανον
Musurus. 44. ἐπάπυσον vulg.: corr. Ahrens. 45. ἦν δὲ
θέλῃς Ahrens: ἦν δὲ λῆς φ. 46. τοίχοισι Schaefer, Porson:
στίχοισι φ. 49. εἴλκεν Meineke: εἴλεν vulg. 50. ἄπτειτ'
Ch.: ὀπότ' vel ὀππότ' MSS.: ἤπτεν Iunt. vulg. In reliquis
vulgatam servavi.

τὰν λεπτὰν σχοινίδα, βρόχον δ' ἐνέβαλλε τραχήλῳ,
τὰν ἔδραν δ' ἐκύλισεν ὑπὲκ ποδός, ἥδ' ἐκρεμάσθη
νεκρός. ὁ δ' αὖτ' ὤϊξε θύρας καὶ τὸν νεκρὸν εἶδεν
αὐλᾶς ἐξ ἰδίας ἡρτημένον, οὐδ' ἐλυγίχθη
τὰν ψυχάν, οὐ κλαῦσε νέον φόνον, ἀλλ' ἐπὶ νεκρῷ 55
εἵματα πάντ' ἐμίανεν, ἐφαβικὰ βαῖνε δ' ἐς ἄθλα
γυμναστῶν, καὶ τῇλε φίλων ἐπεμαίετο λουτρῶν,
καὶ ποτὶ τὸν θεὸν ἦλθε, τὸν ὕβρισε· λαϊνέας δὲ
ἴστατ' ἀπὸ κρηπίδος ἐς ὕδατα· τῷ δ' ἐφύπερθεν
ἄλατο καὶ τῷγαλμα, κακὸν δ' ἔκτεινεν ἔφαβον· 60
νᾶμα δ' ἐφοινίχθη· παιδὸς δ' ἐπενάχετο σῶμα.
χαίρετε τοῖ φιλέοντες· ὁ γὰρ μισῶν ἐφονεύθη.
στέργετε δ' οἱ μισεῦντες· ὁ γὰρ θεὸς οἶδε δικάζειν.

XXIV

ΗΡΑΚΛΙΣΚΟΣ

Ἡρακλέα δεκάμηνον ἔόντα πόχ' ἅ Μιδεᾶτις
Ἀλκμήνα καὶ νυκτὶ νεώτερον Ἴφικλῆα,
ἀμφοτέρους λούσασα καὶ ἐμπλήσασα γάλακτος,
χαλκείαν κατέθηκεν ἐς ἀσπίδα, τὰν Πτερελάου
Ἀμφιτρύων καλὸν ὄπλον ἀπεσκύλευσε πεσόντος. 5
ἀπτομένα δὲ γυνὰ κεφαλᾶς μυθήσατο παίδων·

56. ἐφαβικά, . . . ἄθλω φ: corr. Ahrens. 59. ἴστατο nihil mutandum, vid. notas: ἴπτατ' Higt. ed. recent.: ἴετ' Meineke. ἐς ὕδατα· τῷ δ' Ameis post Reiske: ἐς ὕδατῳ δ' φ. ἀπὸ κρηπίδος ἔρως ὑδάτων Iunt. 61. νᾶμα Sanctamand: ἅμα φ: αἷμα Iunt.: σῶμα Meineke: φωνὰ φ vulg. 63. οἰμεῖς εὔητες II.: ὑμεῖς M: ὕμεις ἄττας Iunt.: egregie corr. Ahrens.

XXIV=XIX. Ahrens: Codicum pro optimo habendus D: adhibenda igitur Ahrentis potius quam Ziegleri collatio.

“Εὐδετ’ ἐμὰ βρέφεια γλυκερὸν καὶ ἐγέρσιμον ὕπνον,
εὐδετ’ ἐμὰ ψυχά, δὴ ἀδελφεῶ, εὔσοα τέκνα·
ὄλβιοι εὐνάξοισθε καὶ ὄλβιοι ἁὼ ἴκοισθε.”

Ὡς φαμένα δῖνασε σάκος μέγα· τοὺς δ’ ἔλαβ’
ὕπνος. 10

ἄμος δὲ στρέφεται μεσονύκτιον ἐς δύσιν ἄρκτος
ὦρίωνα κατ’ αὐτόν, ὃ δ’ ἀμφαίνει μέγαν ὦμον,
τᾶμος ἄρ’ αἰνὰ πέλωρα δύω πολυμήχανος Ἥρη
κυανέαις φρίσσοντας ὑπὸ σπείραισι δράκοντας
ὤρσεν ἐπὶ πλατὺν οὐδόν, ὅθι σταθμὰ κοῖλα θυράων 15
εἶκεν, ἀπειλήσασα φαγεῖν βρέφος Ἡρακλῆα.
τὼ δ’ ἐξειληθέντες ἐπὶ χθονὶ γαστέρας ἄμφω
αἰμοβόρους ἐκύλιον· ἀπ’ ὀφθαλμῶν δὲ κακὸν πῦρ
ἐρχομένοις λάμπεσκε, βαρὺν δ’ ἐξέπτυνον ἰόν.
ἀλλ’ ὅτε δὴ παίδων λιχμῶμενοι ἐγγύθεν ἦνθον, 20
καὶ τότε ἄρ’ ἐξέγροντο, Διὸς νοέοντος ἅπαντα,
Ἀλκμήνας φίλα τέκνα, φάος δ’ ἀνὰ οἶκον ἐτύχθη.
ἦτοι ὄγ’ εὐθύς αὔσεν, ὅπως κακὰ θηρί’ ἀνέγνω
κοίλου ὑπὲρ σάκεος καὶ ἀναιδέας εἶδεν ὀδόντας,
Ἰφικλέης, οὐλὰν δὲ ποσὶν διελάκτισε χλαῖναν, 25
φευγέμεν ὀρμαίνων· ὃ δ’ ἐναντίος εἶχετο χερσὶν
Ἡρακλῆς, ἄμφω δὲ βαρεῖ ἐνεδήσατο δεσμῶ,
δραξάμενος φάρυγος, τόθι φάρμακα λυγρὰ κέκρυπται
οὐλομένοις ὀφίεσσιν, ἃ καὶ θεοὶ ἐχθαίροντι.
τὼ δ’ αὖτε σπείραισιν ἐλίσσέσθην περὶ παῖδα 30
ὀψίγονον γαλαθηνόν, ὑπὸ τροφῷ αἰὲν ἄδακρυν·
ἀψ δὲ πάλιν διέλυνον ἐπεὶ μογέοιεν ἀκάνθας,
δεσμοῦ ἀναγκαίου πειρώμενοι ἔκλυσιν εὐρεῖν.

16. εἶκεν Stadtmüller: οἴκου MSS.
corr. Ziegler.

17. ἐξειλυσθέντες D vulg.:

Ἄλκμήνα δ' ἐσάκουσε βοᾶς καὶ ἐπέγρετο πράτα·

“Ἄνσταθ' Ἀμφιτρύων· ἐμὲ γὰρ δέος ἴσχει
ὀκνηρόν·” 35

ἄνστα, μηδὲ πόδεσσιν ἐοῖς ὑπὸ σάνδαλα θείης.

οὐκ αἰεῖς, παίδων ὁ νεώτερος ὅσσον αὐτεῖ;

ἢ οὐ νοεῖς, ὅτι νυκτὸς ἄωρί που, οἱ δέ τε τοῖχοι

πάντες ἀριφραδέες, καθαρᾶς ἅπερ ἡριγενείας;

ἔστί τί μοι κατὰ δῶμα νεώτερον, ἔστι φίλ' ἀνδρῶν.” 40

Ὡς φάθ'. ὁ δ' ἐξ εὐνᾶς ἀλόχῳ κατέβαινε
πιθήσας·

δαιδάλεον δ' ὥρμασε μετὰ ξίφος, ὃ οἱ ὑπερθεν

κλιντῆρος κεδρίνου περὶ πασσάλῳ αἶεν ἄωρτο.

ἦτοι ὄγ' ὠριγνᾶτο νεοκλώστου τελαμῶνος,

κουφίζων ἐτέρᾳ κολεὸν μέγα, λῶτινον ἔργον. 45

ἀμφιλαφῆς δ' ἄρα παστὰς ἐνεπλήσθη πάλιν ὄρφνας·

δμῶας δὴ τότε ἄυσεν ὕπνον βαρὺν ἐκφυσῶντας·

“Οἴσετε πῦρ ὅτι θᾶσσον ἀπ' ἐσχαρεῶνος ἐλόντες,
δμῶες ἐμοί, στιβαροὺς δὲ θυρᾶν ἀνακόψατ' ὀχῆας.”

“Ἄνστατε δμῶες ταλασίφρονες. αὐτὸς αὐτεῖ.” 50

Ἥ ῥα γυνὰ Φοίνισσα μύλαις ἔπι κοῖτον ἔχουσα.

οἱ δ' αἰψα προγένοντο λύχνοις ἅμα δαιομένοισι

δμῶες· ἐνεπλήσθη δὲ δόμος σπεύδοντος ἐκάστου.

ἦτοι ἄρ' ὥς εἶδοντ' ἐπιτίθιον Ἡρακλῆα

θῆρε δύω χεῖρεσσιν ἀπριξ ἀπαλαῖσιν ἔχοντα, 55

συμπλήγδην ἰάχησαν· ὁ δ' ἐς πατέρ' Ἀμφιτρύωνα

έρπετὰ δεικανάσκειν, ἐπάλλετο δ' ὑψόθι χαίρων

κουροσύνα, γελάσας δὲ πάρος κατέθηκε ποδοῦν

πατρὸς ἐοῦ θανάτῳ κεκαρωμένα δεινὰ πέλωρα.

36. *θείης* vulg.: corr. Schaefer.
Possis etiam *ἄτε* ῥ' *legere*.

39. *ἅπερ* Briggs: *ἄτερ* vulg.

Ἄλκμήνα μὲν ἔπειτα ποτὶ σφέτερον βάλε κόλπον 60
ξηρὸν ὑπαὶ δείους ἀκρόχλοον Ἰφικλῆα·

Ἀμφιτρύων δὲ τὸν ἄλλον ὑπ' ἀμνείαν θέτο χλαῖναν
παῖδα, πάλιν δ' ἐς λέκτρον ἰὼν ἐμνάσατο κοίτου.
ὄρνιθες τρίτον ἄρτι τὸν ἔσχατον ὄρθρον αἶδον·
Τειρεσίαν τόκα μάντιν ἀλαθέα πάντα λέγοντα 65

Ἄλκμήνα καλέσασα τέρας κατέλεξε νεοχμόν,
καὶ νιν ὑποκρίνεσθαι, ὅπως τελέεσθαι ἔμελλεν,
ἠνώγει. “ μηδ' εἴ τι θεοὶ νοέοντι πονηρόν,
αἰδόμενος σύ με κρύπτε· καὶ ὥς οὐκ ἔστιν ἀλύξαι
ἀνθρώποις ὃ τι Μοῖρα κατὰ κλωστῆρος ἐπείγει. 70
ἀλλ' Εὐηρείδα μάλα σε φρονέοντα διδάσκω.”

Τόσος ἔλεγεν βασιλεία· ὃ δ' ἀνταμείβετο τοίως·
“ Θάρσει ἀριστοτόκεια γύναι, Περσῆιον αἶμα.
θάρσει· μελλόντων δὲ τὸ λώιον ἐν φρεσὶ θέσθαι.
ναὶ γὰρ ἐμὸν γλυκὺ φέγγος ἀποιχόμενον πάλαι
ὅσσω, 75

πολλαὶ Ἀχαιιάδων μαλακὸν περὶ γούνατι νῆμα
χειρὶ κατατρίψοντι ἀκρέσπερον αἰείδοισαι
Ἄλκμήναν ὀνομαστί, σέβας δ' ἔση Ἀργεΐαισι.
τοῖος ἀνὴρ ὅδε μέλλει ἐς οὐρανὸν ἄστρο φέροντα
ἀμβαίνειν τεὸς υἱός, ἀπὸ στέρνων πλατὺς ἥρως, 80
οὗ καὶ θηρία πάντα καὶ ἀνέρες ἥσسونες ἄλλοι.
δώδεκά οἱ τελέσαντι πεπρωμένον ἐν Διὸς οἰκῇν
μόχθους, θνητὰ δὲ πάντα πυρὰ Τραχίνιος ἐξεῖ.
γαμβρὸς δ' ἀθανάτων κεκλήσεται, οἱ τὰδ' ἐπῶρσαν
κνώδαλα φωλεύοντα βρέφος διαδηλήσασθαι. 85

61. ἀκρόχλοον Hecker: ἀκράχολον D. 69. καὶ ὥς MSS.:
corr. Hermann. 71. μάντι Εὐηρείδα D: μάντιν 11: ἀλλ'
Ahrens.

ἔσται δὴ τοῦτ' ἄμαρ, ὀπηνίκα νεβρὸν ἐν εὐνᾷ
 καρχαρόδων σίνεσθαι ἰδὼν λύκος οὐκ ἐθελήσει.
 ἀλλὰ γύναι πῦρ μὲν τοι ὑπὸ σποδῷ εὐτυκον
 ἔστω,

κάγκανα δ' ἀσπαλάθου ξύλ' ἐτοιμάσατ' ἢ παλιούρου
 ἢ βάτου ἢ ἀνέμῳ δεδονημένον αὖτον ἄχερδον· 90
 καίῃ δὲ τῶδ' ἀγρίαισιν ἐπὶ σχίζισι δράκοντε
 νυκτὶ μέσα, ὅκα παῖδα κανεῖν τεδὸν ἤθελον αὐτοί.
 ἦρι δὲ συλλέξασα κόνιν πυρὸς ἀμφιπόλων τις
 ῥιψάτω εὔ μάλα πᾶσαν ὑπὲρ ποταμοῖο φέρουσα
 ῥωγάδας ἐς πέτρας ὑπερούριον, ἄψ δὲ νέεσθαι 95
 ἄστρεπτος· καθαρῷ δὲ πυρώσατε δῶμα θεεῖῳ
 πρᾶτον, ἔπειτα δ' ἄλεσσι μεμιγμένον, ὥς νενόμισται,
 θαλλῷ ἐπιρραίνειν ἐστεμμένῳ ἀβλαβὲς ὕδωρ·
 Ζηνὶ δ' ἐπιρρέξαι καθυπερτέρῳ ἄρσενα χοῖρον,
 δυσμενέων αἰεὶ καθυπέρτεροι ὥς τελέθοιτε." 100

Φᾶ, καὶ ἐρώησας ἐλεφάντινον ὥχετο δίφρον
 Τειρεσίας πολλοῖσι βαρύς περ ἐὼν ἐνιαυτοῖς.

Ἴηρακλῆς δ' ὑπὸ ματρὶ νέον φυτὸν ὥς ἐν ἀλωᾷ
 ἐτρέφετ' Ἀργεῖον κεκλημένος Ἀμφιτρύωνος.
 γράμματα μὲν τὸν παῖδα γέρων Λίνος ἐξεδίδαξεν, 105
 υἱὸς Ἀπόλλωνος μελεδωνεὺς ἄγρυπνος ἦρως,
 τόξον δ' ἐντανύσαι καὶ ἐπίσκοπον εἶναι οὔστῳ
 Εὐρυτος ἐκ πατέρων μεγάλαις ἀφνειὸς ἀρούραις.
 αὐτὰρ αἰοιδὸν ἔθηκε καὶ ἄμφω χεῖρας ἔπλασσε
 πυξίνα ἐν φόρμιγγι Φιλαμμονίδας εὐμολπος. 110
 ὅσσα δ' ἀπὸ σκελέων ἐδροστροφοὶ Ἀργόθεν ἄνδρες
 ἀλλάλους σφάλλοντι παλαίσμασιν, ὅσά τε πύκται
 δεινοὶ ἐν ἱμάντεσσιν, ἅ τ' ἐς γαῖαν προπεσόντες

πάμμαχοι ἐξεύροντο σοφίσματα σύμφορα τέχνα,
 πάντ' ἔμαθ' Ἑρμείας διδασκόμενος παρὰ παιδὶ 115
 Ἀρπαλύκῃ Φανοτῇ, τὸν οὐδ' ἂν τηλόθι λεύσσω
 θαρσαλέως τις ἔμεινεν ἀεθλεύοντ' ἐν ἀγῶνι
 τοῖον ἐπισκύνιον βλοσυρῷ ἐπέκειτο προσώπῳ.
 ἵππους δ' ἐξελάσασθαι ὑφ' ἄρματι, καὶ περὶ νύσσαν
 ἀσφαλέως κάμπτοντα τροχῷ σύριγγα φυλάξι, 120
 Ἀμφιτρύων ὃν παῖδα φίλα φρονέων ἐδίδαξεν
 αὐτός, ἐπεὶ μάλα πολλὰ θοῶν ἐξήρατ' ἀγώνων
 Ἄργει ἐν ἵπποβότῳ κειμήλια, καὶ οἱ ἀαγεῖς
 δίφροι, ἐφ' ὧν ἐπέβαινε, χρόνῳ διέλυσαν ἱμάντας.
 δούρατι δὲ προβολαίῳ ὑπ' ἀσπίδι ὦμον ἔχοντα 125
 ἀνδρὸς ὀρέξασθαι ξιφέων τ' ἀνέχεσθαι ἀμυχμόν,
 κοσμήσαί τε φάλαγγα λόχον τ' ἀναμετρήσασθαι
 δυσμενέων ἐπιόντα καὶ ἱππήεσσι κελεῦσαι
 Κάστῳρ Ἰππαλίδας δέδαεν, φυγὰς Ἄργεος ἐνθῶν,
 ὀππόκα κλᾶρον ἅπαντα καὶ οἰνόπεδον μέγα Τυδεὺς
 ναῖε παρ' Ἀδρήστοιο λαβὼν ἱππήλατον Ἄργος. 131
 Κάστορι δ' οὔτις ὁμοῖος ἐν ἡμιθέοις πολεμιστῆς
 ἄλλος ἔην πρὶν γῆρας ἀποτρῖψαι νεότητα.

Ὡδε μὲν Ἡρακλῆα φίλα παιδεύσατο μάτηρ.
 εὐνὰ δ' ἧς τῷ παιδὶ τετυγμένα ἀγχόθι πατρὸς 135
 δέρμα λεόντειον μάλα οἱ κεχαρισμένον αὐτῷ,
 δεῖπνον δὲ κρέα τ' ὀπτὰ καὶ ἐν κανέῳ μέγας ἄρτος
 Δωρικός· ἀσφαλέως κε φυτοσκάφον ἄνδρα κορέσσαι.
 αὐτὰρ ἐπ' ἄματι τυννὸν ἄνευ πυρὸς αἶνυτο δόρπον.
 εἴματα δ' οὐκ ἀσκητὰ μέσας ὑπὲρ ἔννυτο κνάμας. 140

114. σοφίσματα Meineke : παλαίσματα MSS. 125. ὦμον Ch.
 νῶτον MSS. : κῶλον Ahrens.

XXV

ΗΡΑΚΛΗΣ ΛΕΟΝΤΟΦΟΝΟΣ

Τὸν δ' ὁ γέρων προσέειπε φυτῶν ἐπίουρος ἀροτρεὺς
 παυσάμενος ἔργοιο, τό οἱ μετὰ χερσὶν ἔκειτο·

“Ἐκ τοι ξεῖνε πρόφρων μυθήσομαι ὅσσ' ἐρεεῖνεις,
 Ἑρμέω ἀζόμενος δεινὴν ὅπιν εἰνοδίοιο·

τὸν γάρ φασι μέγιστον ἐπουρανίων κεχολῶσθαι, 5
 εἴ κεν ὁδοῦ ζαχρεῖον ἀνήνηταί τις ὁδίτην.

ποιῦναι μὲν βασιλῆος εὗτριχες Αὐγείαιο

οὐ πᾶσαι βόσκονται ἵαν βόσιν οὐδ' ἓνα χῶρον·

ἀλλ' αἱ μὲν ῥά νάοντος ἐπ' ὄχθαις ἀμφ' Ἑλισοῦντος,

αἱ δ' ἱερὸν θείοιο παρὰ ῥόον Ἀλφειοῖο, 10

αἱ δ' ἐπὶ Βουπρασίου πολυβότρυος, αἱ δὲ καὶ ᾧδε.

χωρὶς δὴ σηκοὶ σφι τετυγμένοι εἰσὶν ἐκάσταις.

αὐτὰρ βουκολίοισι περιπλήθουσὶ περ ἔμπης

πάντεσσιν νομοὶ ᾧδε τεθηλότες αἰὲν ἔασι,

Μηνίου ἀμμέγα τίφος, ἐπεὶ πολυειδέα ποίην 15

λειμῶνες θαλέθουσιν ὑπόδροσοι εἵαμεναί τε

εἰς ἄλιν, ἥ ῥα βόεσσι μένος κεραῆσιν ἀέξει.

αὐλιν δέ σφισιν ἥδε τεῆς ἐπὶ δεξιὰ χειρὸς

φαίνεται εὖ μάλα πᾶσα πέρην ποταμοῖο ῥέοντος,

κεῖνη, ὅθι πλατάνιστοι ἐπηεταναὶ πεφύασι 20

χλωρὴ τ' ἀγριέλαιος, Ἀπόλλωνος νομίοιο

ἱερὸν ἀγνόν, ξεῖνε, τελειοτάτοιο θεοῖο.

XXV. 1. text. φ: βοῶν ἐπιβουκόλος ἀνὴρ π.
 εὐφρονος φ.

9. νάοντος π: νέμονται φ.

7. εὗτριχες π:

εὐθὺς δὲ σταθμοὶ περιμήκεες ἀγροιώταις
 δέδμηνθ', οἱ βασιλῇ πολὺν καὶ ἀθέσφατον ὄλβον
 ῥυόμεθ' ἐνδυκέως, τριπόλοις σπόρον ἐν νειοῖσιν 25
 ἔσθ' ὅτε βάλλοντες καὶ τετραπόλοισιν ὁμοίως.
 οὔρους μὴν ἴσασι φυτοσκάφοι οἱ πολύεργοι,
 ἐς ληνοὺς δ' ἰκνεῦνται, ἐπὴν θέρος ὥριον ἔλθῃ.
 πᾶν γὰρ δὴ πεδίον τόδ' ἐπίφρονος Αὐγείαιο,
 πυροφόροι τε γύαι καὶ ἀλωαὶ δενδρήεσσαι, 30
 μέχρις ἐπ' ἐσχατίας πολυπίδακος ἀκρωρείης,
 ἃς ἡμεῖς ἔργοισιν ἐποιχόμεθα πρόπαν ἡμαρ,
 ἢ δίκη οἰκῶν, οἷσιν βίος ἔπλετ' ἐπ' ἀγροῦ.
 ἀλλὰ σύ περ μοι ἔνισπε, τό τοι καὶ κέρδιον αὐτῷ
 ἔσσεται, οὐτινος ὧδε κεχρημένος εἰλήλουθας, 35
 ἢ ἐσὺ γ' Αὐγείην ἢ καὶ δμῶων τινὰ κείνου
 δίζχει, οἷ οἱ ἔασιν. ἐγὼ δέ κέ τοι σάφα εἰδὼς
 ἀτρεκέως εἴποιμ', ἐπεὶ οὐ σέγε φημὶ κακῶν ἔξ
 ἔμμεναι οὐδὲ κακοῖσιν εἰκότα φύμεναι αὐτόν,
 οἷόν τοι μέγα εἶδος ἐπιπρέπει. ἦ ρά νυ παῖδες 40
 ἀθανάτων τοιοῖδε μετὰ θνητοῖσιν ἔασι."

Τὸν δ' ἀπαμειβόμενος προσέφη Διὸς ἄλκιμος
 υἱός.

"Ναὶ γέρον Αὐγείην ἐθέλοιμί κεν ἀρχὸν Ἐπειῶν
 εἰσιδέειν· τοῦ γάρ με καὶ ἡγαγεν ἐνθάδε χρεῖω.
 εἰ δ' ὁ μὲν ἄρ κατὰ ἄστν μένει παρὰ οἷσι πολίταις
 δήμου κηδόμενος, διὰ δὲ κρίνουσι θέμιστας, 46
 δμῶων δὴ τινα πρέσβυ σύ μοι φράσον ἡγεμονεύσας,
 ὅστις ἐπ' ἀγρῶν τῶνδε γεραίτερος αἰσυμνήτης,
 ᾧ κε τὸ μὲν εἴποιμι, τὸ δ' ἐκ φαμένοιο πυθοίμην.
 ἄλλου δ' ἄλλον ἔθηκε θεὸς ἐπιδευέα φωτῶν." 50

Τὸν δ' ὁ γέρων ἐξαυτὶς ἀμείβετο διὸς ἀροτρεύς·
 “ Ἀθανάτων ὦ ξεῖνε φραδῇ τινος ἐνθάδ' ἰκάνεις,
 ὥς τοι πᾶν ὃ θέλεις αἶψα χρέος ἐκτετέλεσται.
 ὦδε γὰρ Αὐγείης, υἱὸς φίλος Ἑλίοιο,
 σφωιτέρῳ σὺν παιδί, βίῃ Φυλῆος ἀγανού, 55
 χθιζὸς γ' εἰλήλουθεν ἀπ' ἄστεος, ἥμασι πολλοῖς
 κτῆσιν ἐποψόμενος, ἥ οἱ νήριθος ἐπ' ἀγρῶν·
 ὥς που καὶ βασιλεύσιν εἶδεται ἐν φρεσὶν ᾗσιν
 αὐτοῖς κηδομένοισι σαώτερος ἔμμεναι οἶκος.
 ἀλλ' ἴομεν μάλα πρὸς μιν· ἐγὼ δέ τοι ἡγεμονεύσω 60
 αὐλιν ἐφ' ἡμετέρην, ἵνα κεν τέτμοιμεν ἄνακτα.”
 Ὡς εἰπὼν ἡγεῖτο, νόῳ δ' ἔτι πόλλ' ἐμενοίνα,
 δέρμ᾽ αὖτε θηρὸς ὀρῶν χειροπληθῇ τε κορύνῃν,
 ὀππόθεν ὁ ξεῖνος· μέμονεν δέ μιν αἰὲν ἔρεσθαι·
 ἄψ δ' ὅκνῳ ποτὶ χεῖλος ἐλάμβανε μῦθον ἰόντα, 65
 μή τί οἱ οὐ κατὰ καιρὸν ἔπος προτιμυθήσαιο,
 σπερχομένου· χαλεπὸν δ' ἐτέρου νόον ἰδμεναι ἀνδρός.
 τοὺς δὲ κύνες προσιόντας ἀπόπροθεν αἶψ' ἐνόησαν,
 ἀμφότερον ὁσμῇ τε χροὸς δούπῳ τε ποδοῖν.
 θεσπέσιον δ' ὑλάοντες ἐπέδραμον ἄλλοθεν ἄλλος 70
 Ἀμφιτρυωνιάδῃ Ἑρακλεί· τὸν δὲ γέροντα
 ἀχρεῖον κλάζοντε περισσαινὸν ἐτέρωθεν.
 τοὺς μὲν ὅγε λάεσσιν ἀπὸ χθόνος ὅσσον αἰείρων
 φευγέμεν ἄψ ὀπίσω δειδίσσετο, τρηχὺ δὲ φωνῇ
 ἡπείλει μάλα πᾶσιν, ἐρητύσασκε δ' ὑλαγμοῦ, 75
 χαίρων ἐν φρεσὶν ᾗσιν, ὀθούνεκεν αὐλιν ἔρυντο
 αὐτοῦ γ' οὐ παρεόντος· ἔπος δ' ὅγε τοῖον ἔειπεν·

64. μέμονεν Meineke: μέμονε m: μέμαεν π. 72. ἀχρεῖον
 κλάζοντε περισσαινόν γ' D: περισσαινόν γ' Iunt. (ἄγριον ἀλαζόν
 τε φ: ἀσπάζοντο Ahrens): ἀχρεῖον κλάζον τε περισσαινόν τ'
 Meineke: text. Ch.

“Ω πόποι, οἷον τοῦτο θεοὶ ποίησαν ἄνακτες
 θηρίον ἀνθρώποισι μετέμμεναι, ὥς ἐπιμηθές.
 εἴ οἱ καὶ φρένες ᾧδε νοήμονες ἔνδοθεν ἦσαν, 80
 ἥδ' εἰ δ', ᾧ τε χρὴ χαλεπαινέμεν ᾧ τε καὶ οὐκί,
 οὐκ ἂν οἱ θηρῶν τις ἐδήρισεν περὶ τιμῆς.
 νῦν δὲ λίην ζάκοτόν τε καὶ ἄρρηνές γένετ' αὐτῶς.

Ἦ ῥα, καὶ ἐσσυμένως ποτὶ ταυλίον ἴξον ἰόντες.
 Ἡέλιος μὲν ἔπειτα ποτὶ ζόφον ἔτραπεν ἵππους 85
 δείελον ἡμαρ ἄγων· τὰ δ' ἐπήλυθε πίονα μῆλα
 ἐκ βοτάνης ἀνιόντα μετ' αὐλία τε σηκούς τε.
 αὐτὰρ ἔπειτα βόες μάλα μυρίαὶ ἄλλαι ἐπ' ἄλλαις
 ἐρχόμεναι φαίνονθ' ὥσ' εἰ νέφη ὕδατόεντα,
 ἄσασά τ' ἐν οὐρανῷ εἴσιν ἐλαυνόμενα προτέρωσε 90
 ἢ ἐνότοιο βίῃ ἢ Ἐθηκὸς βορέαο.
 τῶν μὲν τ' οὐτὶς ἀριθμὸς ἐν ἡέρι γίνετ' ἰόντων,
 οὐδ' ἄνυσις· τόσα γάρ τε μετὰ προτέροισι κυλίνδει
 ἰς ἀνέμον, τὰ δέ τ' ἄλλα κορύσσεται αὐτὶς ἐπ' ἄλλοις·
 τόσσ' αἰεὶ μετόπισθε βοῶν ἐπὶ βουκόλῳ ἦει. 95
 πᾶν δ' ἄρ' ἐνεπλήσθη πεδίον, πᾶσαι δὲ κέλευθοι
 ληίδος ἐρχομένης (στείνοντο δὲ πίονες ἀγροί),
 μυκηθμῷ· σηκοὶ δὲ βοῶν ῥεῖα πλήσθησαν
 εἰλιπόδων, οἷες δὲ κατ' αὐλὰς ἠυλίζοντο.
 ἔνθα μὲν οὐτὶς ἔκηλος ἀπειρεσίῳ περ ἐόντων 100
 εἰστήκει παρὰ βούσιν ἀνὴρ κεχρημένος ἔργου·
 ἀλλ' ὁ μὲν ἀμφὶ πόδεσσιν ἐντμήτοισιν ἱμάσι
 κωλοπέδας ἀράρισκε περισταδὸν ἐγγὺς ἀμέλγειν·
 ἄλλος δ' αὖ φίλα τέκνα φίλαις ὑπὸ μητράσιν ἴει
 πινέμεναι λιαροῖο μεμαότα πάγχυ γάλακτος, 105

85. ἔτραπεν Musurus (Iunt.): ἔτραφεν D: ἤγαγεν φ. 103.
 κωλοπέδας Ahrens: κωλοπέδιλ' MSS.: καλοπέδιλ' Musurus.

ἄλλος ἀμόλγιον εἶχ', ἄλλος τρέφε πίονα τυρόν,
 ἄλλος ἐσῆγεν ἔσω ταύρους δίχα θηλειάων.
 Αὐγείης δ' ἐπὶ πάντας ἰὼν θηεῖτο βοαύλους
 ἦντινά οἱ κτεάνων κομιδὴν ἐτίθεντο νομῆες,
 σὺν δ' υἱός τε βίῃ τε βαρύφρονος Ἑρακλῆος 110
 ὠμάρτευν βασιλῆι διερχομένῳ μέγαν ὄλβον.
 ἔνθα καὶ ἄρρηκτόν περ ἔχων ἐν στήθεσι θυμὸν
 Ἀμφιτρυωνιάδης καὶ ἀρηρότα νωλεμές αἰεὶ
 ἐκπάγλως θαύμαζε θεῶν τόγε μυρίον ἔδνον
 εἰσορόων. οὐ γάρ κεν ἔφασκέ τις οὐδὲ ἐώλπει 115
 ἀνδρὸς ληΐδ' ἐνὸς τόσσην ἔμεν οὐδὲ δέκ' ἄλλων,
 οἵτε πολύρρηνες πάντων ἔσαν ἐκ βασιλῆων.
 Ἡέλιος δ' ᾧ παιδὶ τόγ' ἐξοχον ὥπασε δῶρον,
 ἀφνειὸν μήλοισι περὶ πάντων ἔμμεναι ἀνδρῶν,
 καὶ ῥά οἱ αὐτὸς ὄφελλε διαμπερέως βοτὰ πάντα 120
 εἰς τέλος· οὐ μὲν γάρ τις ἐπήλυθε νοῦσος ἐκείνου
 βουκολίοις, αἵτ' ἔργα καταφθείρουσι νομῶν,
 αἰεὶ δὲ πλέονες κερααὶ βόες, αἶν ἀμείνους
 ἐξ ἔτεος γίνοντο μάλ' εἰς ἔτος· ἥ γὰρ ἅπασαι
 ζωοτόκοι τ' ἦσαν περιώσια θηλυτόκοι τε. 125
 ταῖς δὲ τριηκόσιοι ταῦροι συνάμ' ἐστιχόωντο
 κνήμαργοί θ' ἑλικές τε, διηκόσιοί γε μὲν ἄλλοι
 φοίνικες· πάντες δ' ἐπιβήτορες οἷγ' ἔσαν ἤδη.
 ἄλλοι δ' αὖ μετὰ τοῖσι δυνώδεκα βουκολέοντο
 ἱεροὶ Ἡελίοιο· χρόν δ' ἔσαν ἡύτε κύκνοι 130
 ἀργησταί, πᾶσιν δὲ μετέπρεπον εἰλιπόδεσσι
 οἳ καὶ ἀτιμαγέλαι βόσκοντ' ἐριθηλέα ποίην
 ἐν νομῷ· ᾧδ' ἐκπαγλὸν ἐπὶ σφίσι γαυριόωντο.
 καὶ ῥ' ὁπότε ἐκ λασίοιο θοοὶ προγενοίατο θῆρες

ἐς πεδῖον δρυμοῖο βοῶν ἔνεκ' ἀγροτεράων, 135
 πρῶτοι τοίγε μάχηνδε κατὰ χροὸς ἦεσαν ὁσμὴν,
 δεινὸν δ' ἐβρυχῶντο φόνον λεύσσοντε προσώπῳ.
 τῶν μὲν τε προφέρεσκε βίηφί τε καὶ σθένει ᾧ
 ἡδ' ὑπεροπλίῃ Φαέθων μέγας, ὃν ῥα βοτῆρες
 ἀστέρι πάντες ἔισκον, ὁθούνεκα πολλὸν ἐν ἄλλοις 140
 βουσὶν ἰὼν λάμπεσκεν, ἀρίζηλος δ' ἐτέτυκτο.
 ὃς δὴ τοι σκύλος αὔον ἰδὼν χαροποῖο λέοντος
 αὐτῷ ἔπειτ' ἐπόρουσεν εὐσκόπῳ Ἡρακλῆι
 χρίμψασθαι ποτὶ πλευρὰ κάρη στιβαρόν τε μέτωπον.
 τοῦ μὲν ἄναξ προσιόντος ἐδράξατο χειρὶ παχείῃ 145
 σκαιοῦ ἄφαρ κέραος, κατὰ δ' αὐχένα νέρθ' ἐπὶ
 γαίης

κλάσσε βαρύν περ ἑόντα, πάλιν δέ μιν ὤσεν ὀπίσσω
 ὥμῳ ἐπιβρίσας· ὁ δέ οἱ περὶ νεῦρα τανυσθεῖς
 μυὼν ἐξ ὑπάτοιο βραχίονος ὀρθὸς ἀνέστη.
 θαύμαζεν δ' αὐτὸς τε ἄναξ υἱὸς τε δαΐφρων 150
 Φυλεὺς οἷ τ' ἐπὶ βουσὶ κορωνίσι βουκόλοι ἄνδρες,
 Ἀμφιτρυωνιάδαο βίην ὑπέροπλον ἰδόντες.

Τὼ δ' εἰς ἄστνυ λιπόντε καταυτόθι πίνοντας ἀγροὺς
 ἐστιχέτην, Φυλεὺς τε βίῃ θ' Ἡρακληείῃ.
 λαοφόρου δ' ἐπέβησαν ὅθι πρῶτιστα κελεύθου, 155
 λεπτήν καρπαλίμοισι τρίβον ποσὶν ἐξανύσαντες,
 ἥ ῥα δι' ἀμπελεῶνος ἀπὸ σταθμῶν τετάνυστο
 οὔτι λίην ἀρίσημος ἐν ὕλῃ χλωρὰ θέουσα,
 τῇ μιν ἄρα προσέειπε Διὸς γόνον ὑψίστοιο
 Αὐγείῳ φίλος υἱὸς ἔθεν μετόπισθεν ἰόντα, 160
 ἦκα παρακλίνας κεφαλὴν κατὰ δεξιὸν ὦμον·

158. θέουσα Ch. post Meinekium. Is θεούση: χλωρᾶ εἰούση
 D: χλωρὰ εἰούση m: εἰούσα Iunt.

“Ξεῖνε, πάλαι τινὰ πάγχυ σέθεν πέρι μῦθον
ἀκούσας

ὥσεί περ σφετέρησιν ἐνὶ φρεσὶ βάλλομαι ἄρτι.
ἤλυθε γὰρ στείχων τις ἀπ’ Ἄργεος ὥς μέσος ἀκμῆς
ἐνθάδ’ Ἀχαιὸς ἀνὴρ Ἑλίκης ἐξ ἀγχιάλοιο· 165
ὃς δὴ τοι μυθεῖτο καὶ ἐν πλεόνεσσιν Ἐπειῶν,
οὐνεκεν Ἀργείων τις ἔθεν παρεόντος ὄλεσσε
θηρίον, αἰνολέοντα, κακὸν τέρας ἀγροιώταις,
κοίλην αὖλιν ἔχοντα Διὸς Νεμέοιο παρ’ ἄλλος,
οὐκ οἶδ’ ἀτρεκέως ἢ Ἄργεος ἐξ ἱεροῦ 170
αὐτόθεν ἢ Τίρυνθα νέμων πόλιν ἢ Μυκῆνην.
ὥς κείνος ἀγόρευε· γένος δέ μιν εἶναι ἔφασκεν,
εἰ ἐτεόν περ ἐγὼ μιμνήσκομαι, ἐκ Περσῆος.
ἔλπομαι οὐχ ἕτερον τόδε τλήμεναι Αἰγιαλῶν
ἢ σέ· δέρμα δὲ θηρὸς ἀριφραδέως ἀγορεύει 175
χειρῶν καρτερὸν ἔργον, ὃ τοι περὶ πλευρὰ καλύπτει.
εἴπ’ ἄγε νῦν μοι πρῶτον, ἵνα γνῶω κατὰ θυμόν,
ἥρως, εἴτ’ ἐτύμως μαντεύομαι εἴτε καὶ οὐκί,
εἰ σύγ’ ἐκείνος, ὃν ἡμιν ἀκούοντεςσιν ἔειπεν
οὐξ Ἑλίκηθεν Ἀχαιός, ἐγὼ δέ σε φράζομαι ὀρθῶς.
εἰπὲ δ’ ὅπως ὀλοὸν τόδε θηρίον αὐτὸς ἔπεφνες, 181
ὅππως τ’ εὐνδρον Νεμέης εἰσῆλυθε χῶρον·
οὐ μὲν γάρ κε τοσόνδε κατ’ Ἀπίδα κνώδαλον εὖροις
ἰμείρων ἰδέειν, ἐπεὶ οὐ μάλα τηλίκα βόσκει,
ἀλλ’ ἄρκτους τε σύας τε λύκων τ’ ὀλοφώιον ἔρνος. 185
τῷ καὶ θαυμάζεσκον ἀκούοντες τότε μῦθον·
οἱ δέ νυ καὶ ψεύδεσθαι ὁδοιπόρον ἀνέρ’ ἔφαντο
γλώσσης μαψιδίοιο χαριζόμενον παρεούσιν.”

ᾧ Ως εἰπὼν μέσσης ἐξηρώησε κελεύθου
Φυλεύς, ὃφρα κιοῦσιν ἅμα σφίσιν ἄρκιος εἴη, 190

καὶ ῥά τε ῥηίτερον φαμένου κλύοι Ἑρακλῆος,
ὅς μιν ὁμαρτήσας τοίῳ προσελέξατο μύθῳ·

“ ὦ Αὐγηιάδῃ, τὸ μὲν ὅττι με πρῶτον ἀνῆρευ,
αὐτὸς καὶ μάλα ῥεῖα κατὰ στάθμην ἐνόησας.
ἀμφὶ δέ σοι τὰ ἕκαστα λέγοιμί κε τοῦδε πελώρου 195
ὅππως ἐκράανθεν, ἐπεὶ λελίσσαι ἀκούειν,
νόςφιν γ’ ἢ ὅθεν ἦλθε· τὸ γὰρ πολέων περ ἐόντων
Ἀργείων οὐδεῖς κεν ἔχοι σάφα μυθήσασθαι·
οἶον δ’ ἀθανάτων τίν’ εἴσκομεν ἀνδράσι πῆμα
ἱρῶν μηνίσαντα Φορωνεΐδῃσιν ἐφεῖναι. 200
πάντας γὰρ πισῆας ἐπικλύζων ποταμὸς ὥς
λῆς ἄμοτον κεραΐζε, μάλιστα δὲ Βεμβιναίους,
οἳ ἔθεν ἀγχόμοροι ναῖον πασχόντες ἄτλητα.
τὸν μὲν ἐμοὶ πρῶτιστα τελεῖν ἐπέταξεν ἄεθλον
Εὐρυσθεύς, κτεῖναι δέ μ’ ἐφίετο θηρίον αἰνόν. 205
αὐτὰρ ἐγὼ κέρας ὑγρὸν ἐλὼν κοίλῃν τε φαρέτρην
ἰῶν ἐμπλείην νεόμην, ἐτέρηφι δὲ βάκτρον
εὐπαγὲς αὐτόφλοιοι ἐπηρεφέος κοτίνιοιο
ἔμμητρον, τὸ μὲν αὐτὸς ὑπὸ ζαθέῳ Ἑλικῶνι
εὐρὼν σὺν πυκινῇσιν ὀλοσχερὲς ἔσπασα ῥίζαις. 210
αὐτὰρ ἐπεὶ τὸν χῶρον, ὅθι λῆς ἦεν, ἵκανον,
δὴ τότε τόξον ἐλὼν στρεπτὴν ἐπέλασσα κορώνῃ
νευρειήν, περὶ δ’ ἰὸν ἐχέστονον εἴθαρ ἔβησα.
πάντῃ δ’ ὅσσε φέρων ὀλοδὸν τέρας ἐσκοπίαζον,
εἴ μιν ἐσαθρήσαιμι, πάρος γ’ ἐμὲ κεῖνον ιδέσθαι. 215
ἥματος ἦν τὸ μεσηγύ, καὶ οὐδέ πῃ ἵχνια τοῖο
φρασθῆναι δυνάμην οὐδ’ ὠρυγμοῖο πυθέσθαι.

200. φορωνήεσσιν π : corr. Meineke. 203. ἀγχόμοροι D. ναῖον
ἄτλητα παθόντες vulg. : corr. Taylor, correctionem in textum
admisit Ameis. 216. οὐδ’ ὅπῃ π : corr. Ch. : οὐδενὸς ἵχνια
τοῖα φ : οὐδέπω . . . τοῖο C. Hartung.

οὐδὲ μὲν ἀνθρώπων τις ἔην ἐπὶ βουσί καὶ ἔργοις
 φαινόμενος σπορίμοιο δι' αὐλακος, ὄντιν' ἐροίμην·
 ἀλλὰ κατὰ σταθμοὺς χλωρὸν δέος εἶχεν ἕκαστον. 220
 οὐ μὴν πρὶν πόδας ἔσχον ὅρος τανύφυλλον ἐρευνῶν,
 πρὶν ιδέειν ἀλκῆς τε παραντίκα πειρηθῆναι.
 ἦτοι ὁ μὲν σήραγγα προδείελος ἔστιχεν εἰς ἣν,
 βεβρωκὼς κρειῶν τε καὶ αἵματος, ἀμφὶ δὲ χαίτας
 αὐχμηρὰς πεπάλακτο φόνῳ χαροπὸν τε πρόσωπον 225
 στήθεά τε, γλώσση δὲ περιλιχμᾶτο γένειον.
 αὐτὰρ ἐγὼ θάμνοισιν ἄφαρ σκιεροῖσιν ἐκρύφθην
 ἐν ῥίῳ ὑλήεντι δεδεγμένος ὀππόθ' ἴκοιτο,
 καὶ βάλον ἄσσον ἰόντος ἀριστερὸν ἐς κενεῶνα
 τηϋσίως· οὐ γάρ τι βέλος διὰ σαρκὸς ὄλισθεν 230
 ὀκριόεν, χλωρῇ δὲ παλίσσυτον ἔμπεσε ποίη.
 αὐτὰρ ὁ κράτα δαφοινὸν ἀπὸ χθονὸς ὦκ' ἐπάειρε
 θαμβήσας, πάντῃ δὲ διέδρακεν ὀφθαλμοῖσι
 σκεπτόμενος, λαμυροὺς δὲ χανὼν ὑπ' ὀδόντας ἔφηνε.
 τῷ δ' ἐγὼ ἄλλον οἰστὸν ἀπὸ νευρῆς προΐαλλον 235
 ἀσχαλόων, ὃ μοι ὁ πρὶν ἐτώσιος ἔκφυγε χειρός·
 μεσσηγὺς δ' ἔβαλον στηθέων, ὅθι πνεύμονος ἔδρη.
 ἀλλ' οὐδ' ὥς ὑπὸ βύρσαν ἔδν πολυώδυνος ἰός,
 ἀλλ' ἔπεσε προπάροιθε ποδῶν ἀνεμώλιος αὐτῶς.
 τὸ τρίτον αὖ μέλλεσκον ἀσώμενος ἐν φρεσὶν αἰνῶς 240
 αὐερέειν· ὁ δέ μ' εἶδε περιγληνώμενος ὅσσοις
 θῆρ ἄμοτος, μακρὴν δὲ περ' ἰγνύησιν ἔλιξε
 κέρκον, ἄφαρ δὲ μάχης ἐμνήσατο· πᾶς δέ οἱ αὐχὴν
 θυμοῦ ἐνεπλήσθη, πυρσαὶ δ' ἔφριξαν ἔθειραι
 σκυζομένῳ, κυρτὴ δὲ ῥάχις γένετ' ἥυτε τόξον, 245
 πάντοθεν εἰληθέντος ὑπὸ λαγόνας τε καὶ ἰξύν.

228. ἐν τρίβῳ φ.

236. ὅτι μοι πρὶν π : corr. Hermann.

ὥς δ' ὅτ' ἂν ἄρματοπηγὸς ἀνὴρ πολέων ἴδρις ἔργων
 ὀρηκας κάμπτησιν ἐρινεοῦ εὐκεάτοιο,
 θάλψας ἐν πυρὶ πρῶτον, ἐπαξονίῳ κύκλα δίφρῳ·
 τοῦ μὲν ὑπὲκ χειρῶν ἔφυγεν τανύφλοιος ἐρινεὸς 250
 καμπτόμενος, τηλοῦ δὲ μιῇ πήδησε σὺν ὀρμῇ·
 ὥς ἐπ' ἐμοὶ λῖς αἰνὸς ἀπόπροθεν ἀθρόος ἄλτο
 μαιμώνων χροδὸς ἄσαι· ἐγὼ δ' ἐτέρηφι βέλεμνα
 χειρὶ προεσχεθόμην καὶ ἀπ' ὤμων δίπλακα λώπην,
 τῇ δ' ἐτέρῃ ρόπαλον κόρσης ὕπερ αὖτον αἰείρας 255
 ἤλασα κὰκ κεφαλῆς, διὰ δ' ἀνδιχα τρηχὺν ἔαξα
 αὐτοῦ ἐπὶ λασίοιο καρήατος ἀγριέλαιον
 θηρὸς ἀμαιμακέτοιο· πέσεν δ' ὄγε πρὶν ἔμ' ἰκέσθαι
 ὑψόθεν ἐν γαίῃ, καὶ ἐπὶ τρομεροῖς ποσὶν ἔστη
 νευστάζων κεφαλῇ· περὶ γὰρ σκότος ὅσσε οἱ
 ἄμφω

ἦλθε, βίῃ σεισθέντος ἐν ὀστέῳ ἐγκεφάλαιο. 261
 τὸν μὲν ἐγὼν ὀδύνησι παραφρονέοντα βαρεῖαις
 νωσάμενος, πρὶν αὖτις ὑπότροπον ἀμπνυνθῆναι,
 αὐχένος ἀρρήκτοιο παρ' ἰνίον ἤλασα προφθάς,
 ρίψας τόξον ἔραζε πολύρραπτόν τε φαρέτρην· 265
 ἦγχον δ' ἐγκρατέως στιβαρὰς σὺν χεῖρας ἐρείσας
 ἐξόπιθεν, μὴ σάρκας ὑποδρύψῃ ὀνύχεσσι,
 πρὸς δ' οὐδας πτέρνησι πόδας στερεῶς ἐπίεζον
 οὐραίους ἐπιβάς, μηροῖσί τε πλευρ' ἐφύλασσον,
 μέχρι οἱ ἐξετάνυσσα βραχίονας ὀρθὸν αἰείρας 270
 ἄπνευστον, ψυχὴν δὲ πελώριος ἔλλαχεν Ἄιδης.
 καὶ τότε δὴ βούλευον, ὅπως λασιαύχενα βύρσαν
 θηρὸς τεθνεῖωτος ἀπὸ μελέων ἐρυσαίμην,
 ἀργαλέον μάλα μόχθον, ἐπεὶ οὐκ ἔσκε σιδήρῳ

τμητὴ οὐδὲ λίθοις πειρωμένῳ, οὐδὲ μὲν ἄλλη 275
 ἔνθά μοι ἀθανάτων τις ἐπὶ φρεσὶ θῆκε νοῆσαι
 αὐτοῖς δέρμα λέοντος ἀνασχίζειν ὀνύχεσσι.
 τοῖσι θοῶς ἀπέδειρα, καὶ ἀμφεθέμην μελέεσσιν
 ἔρκος ἐνναλίου ταμεσίχροος ἰωχμοῖο.
 οὗτός τοι Νεμέου γένετ' ὦ φίλε θηρὸς ὄλεθρος, 280
 πολλὰ πάρος μήλοισ τε καὶ ἀνδράσι κήδεα θέντος."

XXVI

ΛΗΝΑΙ Η ΒΑΚΧΑΙ

Ἴνῳ καὺτονόα χά μαλοπάρανος Ἀγαυά
 τρεῖς θιάσως ἐς ὄρος τρεῖς ἄγαγον αὐταὶ ἑοῖσαι.
 χαί μὲν ἀμερξάμεναι λασίας δρυὸς ἄγρια φύλλα
 κισσὸν τε ζῶοντα καὶ ἀσφόδελον τὸν ὑπὲρ γᾶς
 ἐν καθαρῷ λειμῶνι κάμον δυοκαίδεκα βωμούς, 5
 τὼς τρεῖς τᾷ Σεμέλᾳ, τὼς ἐννέα τῷ Διονύσῳ.
 ἱερὰ δ' ἐκ κίστας ποπανεύματα χερσὶν ἐλοῖσαι
 εὐφάμως κατέθεντο νεοδρέπτων ἐπὶ βωμῶν,
 ὥς ἐδίδασχ', ὥς αὐτὸς ἐθυμάρει Διόνυσος.
 Πενθεὺς δ' ἀλιβάτου πέτρας ἀπο πάντ' ἐθεώρει, 10
 σχῖνον ἐς ἀρχαίαν καταδύς, ἐπιχώριον ἔρνος.
 Αὐτονόα πράτα νιν ἀνέκραγε δεινὸν ἰδοῖσα,
 σὺν δ' ἐτάραξε ποσὶν μανιώδεος ὄργια Βάκχου,
 ἐξαπίνας ἐπιοῖσα, τὰ δ' οὐχ ὀρέοντι βέβηλοι.

μαίνεται μέν θ' αὐτα, μαίνοντο δ' ἄρ' εὐθὺ καὶ ἄλλαι.
 Πενθεὺς μὲν φεῦγεν πεφοβημένος, αἱ δ' ἐδίωκον, 16
 πέπλως ἐκ ζωστῆρος ἐπ' ἰγνύαν ἐρύσαισαι.
 Πενθεὺς μὲν τόδ' ἔειπε· “ τίνος κέχρησθε γυναῖκες; ”
 Αὐτονόα τόδ' ἔειπε “ τάχα γνώσῃ πρὶν ἀκοῦσαι.”
 μάτηρ μὲν κεφαλὰν μυκήσατο παιδὸς ἐλοῖσα, 20
 ὅσόν περ τοκάδος τελέθει μύκημα λεαίνας·
 Ἴνῳ δ' ἐξέρρηξεν σὺν ὠμοπλάτα μέγαν ὦμον
 λάξ ἐπὶ γαστέρα βᾶσα, καὶ Αὐτονόας ῥυθμὸς αὐτός·
 αἱ δ' ἄλλαι τὰ περισσὰ κρεανομέοντο γυναῖκες.
 ἐς Θήβας δ' ἀφίκοντο πεφυρμέναι αἵματι πᾶσαι, 25
 ἐξ ὄρεος πένθημα καὶ οὐ Πενθῆα φέροισαι.
 οὐκ ἀλέγω· μηδ' ἄλλος ἀπεχθομένῳ Διονύσῳ
 φροντίζοι, μηδ' εἰ χαλεπώτερα τῶνδ' ἐμόγησεν,
 εἴη δ' ἐνναέτης ἢ καὶ δεκάτῳ ἐπιβαῖνοι·
 αὐτὸς δ' εὐαγέοιμι καὶ εὐαγέεσσιν ἄδοιμι. 30
 ἐκ Διὸς αἰγιόχῳ τιμὰν ἔχει αἰετὸς οὗτος.
 εὐσεβέων παίδεσσι τὰ λώια, δυσσεβέων δ' οὔ.
 χαῖροι μὲν Διόνυσος, ὃν ἐν Δρακάνῳ νιφθέντι
 Ζεὺς ὕπατος μεγάλην ἐπιγουνίδα κάτθετο λύσας·
 χαῖροι δ' εὐειδῆς Σεμέλα καὶ ἀδελφεαὶ αὐτᾶς 35
 Καδμεΐαι πολλαῖς μεμελημέναι ἡρώιναις,
 αἱ τόδε ἔργον ἔρεξαν ὀρίναντος Διονύσου
 οὐκ ἐπιμωματόν. μηδεὶς τὰ θεῶν ὀνόσαιτο.

XXVI. 17. ἰγνύαν MSS. : corr. Briggs, Ahrens : cuius notam videris. 24. κρέα νομ. vulg. : corr. Lobeck. 27. ἀπεχθόμεναι MS. : corr. Ahrens post Bergk.

XXVII

ΟΑΡΙΣΤΤΣ

ΚΟΡΗ

Τὰν πινυτὰν Ἑλέναν Πάρις ἤρπασε βουκόλος ἄλλος.

ΔΑΦΝΙΣ

μᾶλλον ἐκοῖσ' Ἑλένα τὸν βουκόλον ἔσχε φιλεῦσα.

Κ. μὴ καυχῶ σατυρίσκε· κενὸν τὸ φίλαμα λέγουσιν.

Δ. ἔστι καὶ ἐν κενεοῖσι φιλάμασιν ἀδέα τέρψις.

Κ. τὸ στόμα μευ πλύνω καὶ ἀποπτύω τὸ φίλαμα. 5

Δ. πλύνεις χεῖλεα σεῖο; δίδου πάλιν ὄφρα φιλάσω.

Κ. καλὸν σοι δαμάλας φιλέειν, οὐκ ἄζυγα κώραν.

Δ. μὴ καυχῶ· τάχα γάρ σε παρέρχεται ὥς ὄναρ ἤβη.

Κ. ἦν δέ τι γηράσκω, τόδε που μέλι καὶ γάλα πίνω.

Δ.

Κ. ἂ σταφυλὶς σταφίς ἐστι καὶ οὐ ρόδον αὖτον ὀλεῖται.

Δ. δεῦρ' ὑπὸ τὰς κοτίνους, ἵνα σοί τινα μῦθον ἐνίψω. 10

Κ. οὐκ ἐθέλω· καὶ πρὶν με παρήπαφες ἀδεί μύθω.

Δ. δεῦρ' ὑπὸ τὰς πτελέας, ἵν' ἐμᾶς σύριγγος ἀκούσῃς.

Κ. τὴν σαυτοῦ φρένα τέρψον· οἰζύον οὐδὲν ἀρέσκει.

Δ. φεῦ φεῦ τᾶς Παφίας χόλον ἄζεο καὶ σύγε κώρα.

Κ. χαιρέτω ἂ Παφία· μόνον ἵλαος Ἄρτεμις εἴη. 15

Δ. μὴ λέγε, μὴ βάλλῃ σε καὶ ἐς λίνον ἄκριτον ἔνθῃς.

Κ. βαλλέτω ὥς ἐθέλει· πάλιν Ἄρτεμις ἄμμιν ἀρήγει.

[μῆπιβάλης τὰν χεῖρα, καὶ εἰσέτι χεῖλος ἀμύξω.]

XXVII. 2. ἐκοῖσ' Ahrens: ἐδοῖσ' D. ἔσχε Hermann: ἐστὶ D. 8^a. ἢ D: εἰ D: corr. ead. manu: corr. Ch.: versum omittunt Iunt. Call. edd. plerique. 13. οἰζύον vulg.: corr. Herm.: possis οἰζύρ' puncto post τέρψον deletο. 16. ἀκλιτεν D: ἄλλυτον Iunt.: ἄκριτον Ahrens.

- Δ. οὐ φεύγεις τὸν Ἑρωτα, τὸν οὐ φύγε παρθένος ἄλλη.
 Κ. φεύγω ναὶ τὸν Πᾶνα· σὺ δὲ ζυγὸν αἰὲν αἰείρεις. 20
 Δ. δειμαίνω, μὴ δὴ σε κακωτέρῳ ἀνέρι δώσει.
 Κ. πολλοὶ μ' ἐμνώοντο, νόμον δ' ἐμὸν οὔτις αἰίδει.
 Δ. εἷς καὶ ἐγὼ πολλῶν μνηστῆρ τεὸς ἐνθάδ' ἰκάνω.
 Κ. καὶ τί φίλος ρέξαιμι; γάμοι πλήθουσιν ἀνίας.
 Δ. οὐκ ὀδύνην, οὐκ ἄλγος ἔχει γάμος, ἀλλὰ χορείην. 25
 Κ. ναὶ μάν φασι γυναῖκας ἐοὺς τρομέειν παρακοίτας.
 Δ. μᾶλλον αἰὲ κρατεύουσι· τίνα τρομέουσι γυναῖκες;
 Κ. ὠδίνειν τρομέω· χαλεπὸν βέλος Εἰλειθυίης.
 Δ. ἀλλὰ τεῇ βασιλεια μογοστόκος Ἄρτεμις ἐστίν.
 Κ. ἀλλὰ τεκεῖν τρομέω, μὴ καὶ χρῶα καλὸν ὀλέσσω. 30
 Δ. ἦν δὲ τέκης φίλα τέκνα, νέον φάος ὄψεαι νῆας.
 Κ. καὶ τί μοι ἔδνον ἄγεις γάμου ἄξιον, ἦν ἐπινεύσω;
 Δ. πᾶσαν τὰν ἀγέλαν, πάντ' ἄλσεα καὶ νομὸν ἔξεις.
 Κ. ὄμνυε μὴ μετὰ λέκτρα λιπὼν ἀέκουσαν ἀπενθεῖν.
 Δ. οὐκ αὐτὸν τὸν Πᾶνα, καὶ ἦν ἐθέλης με διῶξαι. 35
 Κ. τεύχεις μοι θαλάμους, τεύχεις καὶ δῶμα καὶ αὐλὰς·
 Δ. τεύχω σοι θαλάμους· τὰ δὲ πῶεα καλὰ νομεύω.
 Κ. πατρὶ δὲ γηραλέῳ τίνα μάν, τίνα μῦθον ἐνίψω;
 Δ. αἰνήσει σέο λέκτρον, ἐπὴν ἐμὸν οὔνομ' ἀκούσῃ.
 Κ. οὔνομα σὸν λέγε τῆνο· καὶ οὔνομα πολλάκι τέρπει. 40
 Δ. Δάφνις ἐγώ, Λυκίδας τε πατήρ, μήτηρ δὲ Νομαία.
 Κ. ἐξ εὐηγενέων· ἀλλ' οὐ σέθεν εἰμὶ χερεῖων.
 Δ. οἶδ', ἄκρα τιμὴ ἐσσί· πατήρ δέ τοί ἐστι Μενάλκας.

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21. δώσω D : corr. Schaefer. 22. νόον vulg. : corr. Ch. :
 νόον . . . ἐκῆλει Ahrens. 35. οὐ μαυτὸν MS., cf. v. 14 : corr.
 Hermann. 43. οὐδ' ἄκρα vulg. : corr. Iacobs. τιμὴ ἐσσί
 Ahrens : τιμὴ ἐσσί D : τιμήεσσα Iunt.

XXVIII

ΗΛΑΚΑΤΗ

Γλαύκας ὦ φιλέριθ' ἀλακάτα δῶρον Ἀθανάας
 γύναιξιν, νόος οἰκωφελίας αἴσιν ἐπάβολος,
 θέρσεισ' ἄμμιν ὑμάρτη πόλιν ἐς Νείλεος ἀγλάαν,
 ὅπα Κύπριδος ἱρον καλάμω χλῶρον ὑπαπάλω.
 τυῖδε γὰρ πλόον εὐάνεμον αἰτήμεθα παρ Δίος, 5
 ὅπως ξέννον ἔμον τέρψομ' ἴδων κἀντιφιλήσομεν,
 Νικίαν, Χαρίτων ἱμεροφώνων ἱερον φύτον,
 καὶ σὲ τὰν ἐλέφαντος πολυμόχθω γεγενημένην
 δῶρον Νικιάας εἰς ὀλόχῳ χέρρας ὀπάσσομεν,
 σὺν τῇ πόλλα μὲν ἔργ' ἐκτελέσεις ἀνδρείοις πέπλοις,
 πόλλα δ' οἷα γύναικες φορέοισ' ὑδάτινα βράκη. 11
 δις γὰρ μάτερες ἄρνων μαλάκοις ἐν βοτάνῃ πόκοις
 πέξαιντ' αὐτοένοι, Θευγένιδός γ' ἔνεκ' ἐυσφύρω·
 οὕτως ἀνυσίεργος, φιλέει δ' ὅσσα σαόφρονες.
 οὐ γὰρ εἰς ἀκίρας οὐδ' ἐς ἀέργῳ κεν ἐβολλόμαν 15
 ὀπάσσαι σε δόμοις ἀμμετέρας ἔσσαν ἀπὸ χθόνος.
 καὶ γάρ τοι πάτρις, ἂν ὥξ' Ἐφύρας κτίσσέ ποτ'
 Ἀρχίας
 νάσω Τρινακρίας μύελον, ἀνδρῶν δοκίμων πόλιν.
 νῦν μὰν οἶκον ἔχοισ' ἄνερος, ὃς πόλλ' ἐδάη σόφα
 ἀθρώποισι νόσοις φάρμακα λύγραις ἀπαλαλκόμεν, 20
 οἰκήσεις κατὰ Μίλλατον ἐράνναν πεδ' Ἰαόνων,

XXVIII. 6. ἀντιφιλήσω MSS.: -ομαι Iunt.: corr. Bergk.
 16. ὀπάσαι MSS.: corr. Ahrens.

ὥς εὐαλάκατος Θεύγενις ἐν δαμότισιν πέλῃ,
καὶ οἱ μνᾶστιν ἄει τῷ φιλαοίδῳ παρέχῃς ξένῳ.
κῆνο γάρ τις ἔρει τῶπος ἴδων σ'· ἧ μεγάλη χάρις
δῶρῳ σὺν ὀλίγῳ· πάντα δὲ τίματα τὰ παρ φίλων. 25

XXIX

ΕΙΔΥΛΛΙΟΝ ΕΡΩΝΤΟΣ

Οἶνος ὦ φίλε παῖ λέγεται καὶ ἀλάθεια·
καῶμε χρὴ μεθύοντας ἀλαθείας ἔμμεναι.
κῆγῳ μὲν τὰ φρενῶν ἐρέω κέατ' ἐν μυχῷ.
οὐκ ὅλας φιλέειν μ' ἐθέλησθ' ἀπὸ καρδίας.
γινώσκω· τὸ γὰρ ἄμισυ τᾶς ζοῖας ἔχω 5
ζὰ τὰν σὰν ιδέαν, τὸ δὲ λοιπὸν ἀπώλετο.
χῶτα μὲν σὺ θέλῃς, μακάρεσσιν ἴσαν ἄγῳ
ἀμέραν· ὅτα δ' οὐκ ἐθέλῃς τύ, μάλ' ἐν σκότῳ.
πῶς ταῦτ' ἄρμενα, τὸν φιλέοντ' ἀνίαις δίδων;
ἀλλ' εἴ μοί τι πίθοιο νέος προγενεστέρω, 10
τῷ κε λώιον αὐτός ἔχων ἔμ' ἐπαινέσαις,
ποιήσαι καλίαν μίαν εἰν ἐνὶ δενδρίῳ,
ὅππῃ μῆδὲν ἀπίξεται ἄγριον ὄρπετον.
νῦν δὲ τῷδε μὲν ἄματος ἄλλον ἔχῃς κλάδον,
ἄλλον δ' αὖριον, ἐξ ἐτέρῳ δ' ἕτερον μάτης· 15
καὶ μέν σευ τὸ κάλον τις ἴδων ῥέθους αἰνέσαι,

24. ἐρεῖ τῷ ποτιδῶν σ' Brunek post Iunt. quae τῷ exhibet :
ἐρεῖ τῷ ποσιδῶ D : optime emendavit Ahrens.

XXIX. 7. χῶτα Ahrens : χῶταν vulg.

τῷ δ' εὖθυσ πλέον ἢ τριέτης ἐγένεν φίλος,
 τὸν πρῶτον δὲ φιλεῦντα τρίταιον ἐθήκαο.
 ἀνδρῶν τῶν ὑπερανορέων δοκίμοις πνέειν.
 φίλῃ δ', ᾧς κ' ἔτ' ἔης, τὸν ὕμοιον ἔχην ἄει. 20
 αἱ γὰρ ᾧδε πόης, ἄγαθος μὲν ἀκούσεται
 ἐξ ἄστων· ὁ δέ τοί κ' Ἔρος οὐ χαλέπως ἔχοι,
 ὃς ἀνδρῶν φρένας εὐμαρέως ὑποδάμναται,
 κῆμε μάλθακον ἐξ ἐπόησε σιδαρίω.
 ἀλλὰ πὲρ ἀπάλῳ στύματός σε πεδέρχομαι 25
 ὁμνάσθην, ὅτι πέρυσιν ἦσθα νεώτερος,
 χῶτι γηραλέοι πέλομες πρὶν ἀποπτύσαι
 καὶ ῥύσοι, νεότατα δ' ἔχην παλινάγρετον
 οὐκ ἔστι· πτέρυγας γὰρ ἐπομμαδίαις φόρη,
 κᾶμμες βαρδύτεροι τὰ ποτήμενα συλλάβην. 30
 ταῦτα χρὴ νοέοντα πέλην ποτιμώτερον,
 καὶ μοι τῶραμένῳ συνέραν ἀδόλως σέθεν,
 ὅπως, ἀνίκα τὰν γένυν ἀνδρεῖαν ἔχης,
 ἀλλάλοισι πελώμεθ' Ἀχιλλεῖοι φίλοι.
 αἱ δὲ ταῦτα φέρην ἀνέμοισιν ἐπιτρόπης, 35
 ἐν θυμῷ δὲ λέγης “ τί με δαιμόνι' ἐνόχλης; ”
 νῦν μὲν κῆπὶ τὰ χρύσεα μᾶλ' ἔνεκεν σέθεν
 βαίην καὶ φύλακον νεκύων πεδὰ Κέρβερον,
 τότα δ' οὐδὲ καλεῦντος ἐπ' αὐλεῖταις θύραις
 προμόλοιμί κε παυσάμενος χαλέπω πόθῳ. 40

19. δοκίμοις ... C: δοκέεις vulg.: corr. Bergk. 20. ᾧς κ'
 ἔτ' ἔης Ch.: κε ζώης k: ... ζόης Iunt.: κεν ἔης Hermann.
 24. ἐξεποίησε MSS.: corr. Ahrens. 25. ἀλλὰ περὶ k D: corr.
 Ahrens.

XXX

"Ωιαι τῷ χαλεπῷ καίνομόρῳ τῷδε νοσήματος·
 τετορταίος ἔχει, παιδὸς ἔρως, μῆνά με δεύτερον,
 μᾶκος μὲν μετρίῳ γ', ἀλλ' ὅπόσον τῷ πέδα περρέχει
 τᾶς γᾶς τοῦτο χάρις· ταῖς δὲ παραύαις γλυκὺν μειδίαι.
 καὶ νῦν μὲν τὸ κακὸν ταῖς μὲν ἔχει, ταῖσι δέ μ' οὐκέτι,
 τάχα δ' οὐδ' ὅσον ὑπνω' πιτύχην ἔσσειτ' ἐρωία. 6
 ἐχθὲς γὰρ παριὼν ἔδρακε λέπτ' ἄμμε δι' ὀφρύγων
 αἰδεσθεῖς ποτίδην ἀντίος, ἡρεύθετο δὲ χρῶα.
 ἔμεθεν δὲ πλέον τᾶς κραδίας ὦ'ρος ἐδράξατο,
 εἰς οἶκον δ' ἀπέβαν ἔλκος ἔχων καὶ τὸ (κέαρ
 δακῶν). 10

Πολλὰ δ' εἰσκαλέσας θυμὸν ἐμαντοῦ διελεξάμαν·
 τί δὴ ταῦτα ποίης; ἀλοσύνας τί ἔσχατον ἔσσεται;
 λεύκας οὐκέτ' ἴσησθ' ὅττι φορῆς ἐν κροτάφοις τρίχας;
 ὦρά τοι φρονέειν μὴ οὔτι νέος τὰν ιδέαν πέλη.
 πάντ' ἔρδης ἄπερ οἱ τῶν ἐτέων ἄρτι γεγευμένοι. 15
 καὶ μὰν ἄλλο σε λάθει· τόδ' ἄρ' ἦς λώιον, ἔμμεναι
 ξέννον τῶν χαλεπῶν παιδὸς ἐράν(νω παράπαν πόθων)
 τῷ μὲν γὰρ βίος ἔρπει προγόνοις ἴσ' ἐλάφῳ θοᾶς,
 χαλάσει δ' ἐτέρᾳ ποντοπόρην αὔριον ἄρμενα.

XXX. 1. καὶ MS. : corr. Bergk. 3. κάλω μὲν μετρίως, ἀλλ'
 ὅπόσον τῷ παιδί περιέχει MS. : text. Ch. versus 4, 5 transpos. Th.
 Frit. ταῖς δ' οὐ MS. : supplevit Bergk. 7. λεπτὰ μελιφρύγων
 corr. Schneid et Bergk. 10. κέαρ δάκων H. Frit. 11.
 διέλυξε MS. : corr. Bergk. 12. ἐπόης MS. : text. Ch. 13. οὐκ
 ἐπύσθη MS. : corr. Schneid. 14. μὴ . . . ἰνέος MS. : corr.
 Bergk. 15. ἔρδης Ch. : ἔρδ' ὅσσαπερ MS. ἄρτια MS. Bergk.
 17. quae desunt in MS. supplevit Haeblerlin. 18. ἔρπε
 ραῖσαγονοις ελαφ. MS. : corr. Bergk. 19. δλάσει . . . ἀμέραν MS. :
 text. Ahrens.

οὐδ' αὐτῷ γλυκερᾶς ἄνθεμον ἄβας πεδ' ὑμαλίκων 20
 μένει· τῷ δ' ὁ πόθος καὶ τὸν ἔσω μυελὸν ἐσθίει
 ὁμιμνασκομένῳ· πολλὰ δ' ὄρη νυκτὸς ἐνύπνια,
 παύσασθαι δ' ἐνιαυτὸς χαλεπᾶς οὐκ ἱκανὸς νόσω.

Ταῦτα χᾶτερα πολλὰ προτ' ἐμὸν θυμὸν ἐμεμψάμαν.
 ὁ δὲ τοῦτ' ἔφατ'· ὅττις δοκίμοι τὸν δολομάχανον 25
 νικάσιν Ἑρὸν, οὗτος δοκίμοι τοῖς ὑπὲρ ἄμμεων
 εὐρεῖν βραϊδίως ἀστέρας ὀπποσσάκιν ἐννέα.
 καὶ νῦν, εἴτ' ἐθέλω, χρή με μακρὸν σχόντα τὸν
 ἄμφενα

ἔλκειν τὸν ζυγόν, εἴτ' οὐκ ἐθέλω· ταῦτα γὰρ ὦγαθὲ
 βούλεται θεός, ὃς καὶ Διὸς ἔσφαλε μέγαν νόον 30
 καῦτας Κυπρογενήας· ἔμε μάν, φύλλον ἐπάμερον,
 σμίκρας δεύμενον αὔρας ὀνέμων ᾧ κε θέλῃ φόρη.

ΕΠΙΓΡΑΜΜΑΤΑ

I

A. Pal. vi. 336.

Τὰ ρόδα τὰ δροσόμεντα καὶ ἅ κατάπυκνος ἐκείνα
 ἔρπυλλος κεῖται ταῖς Ἑλικωνιάσι,
 ταὶ δὲ μελάμφυλλοι δάφναι τὴν Πύθιε Παιάν,
 Δελφίς ἐπεὶ πέτρα τοῦτό τοι ἀγλάισε.
 βωμὸν δ' αἵμαξιὲ κεραὸς τράγος οὗτος ὁ μαλός, 5
 τερμίνθου τρώγων ἔσχατον ἀκρεμόνα.

23. οὐ χαλεπαὶ οὐχὶ MS. : text. Fritzsche. 25. δοκεῖ μοι
 MS. : corr. Bergk. 31. φίλον MS. : corr. Th. Fritzsche.
 32. δεύμενον Bergk. : δευόμενον MS. ὀνέμων Fritzsche : ὁ μέλλων
 MS. ᾧ κε θέλῃ φόρη Ch. : αἵκα φορεῖ MS.

Epigrammata quae sequuntur in Codicibus k e D servantur.

II

A. Pal. vi. 177.

Δάφνις ὁ λευκόχρως, ὁ καλᾷ σύριγγι μελίσδων
 βουκολικοὺς ὕμνους, ἄνθετο Πανὶ τάδε,
 τοὺς τρητοὺς δόνακας, τὸ λαγωβόλον, ὃξὺν ἄκοντα,
 νεβρίδα, τὰν πῆραν, ᾧ ποκ' ἐμαλοφόρει.

III

A. Pal. ix. 338.

Εὐδεις φυλλοστρώτι πέδῳ Δάφνι σῶμα κεκμακὸς
 ἀμπαύων· στάλικες δ' ἀρτιπαγεῖς ἀν' ὄρη.
 ἀγρεύει δέ τυ Πὰν καὶ ὁ τὸν κροκέντα Πρίηπος
 κισσὸν ἐφ' ἱμερτῷ κρατὶ καθαπτόμενος,
 ἄντρον ἔσω στείχοντες ὁμόρροθοι. ἀλλὰ τὺ φεῦγε, 5
 φεῦγε μεθεὶς ὕπνου κῶμα καταγρόμενον.

IV

A. Pal. ix. 437.

Τήναν τὰν λαύραν τὰς τε δρύας αἰπόλε κάμψας
 σύκινον εὐρήσεις ἀρτιγλυφὲς ξόανον,
 τρισκελὲς αὐτόφλοιον ἀνούατον, ἀλλὰ φάλητι
 παιδογόνῳ δυνατὸν Κύπριδος ἔργα τελεῖν.
 σακὸς οἱ ἱερὸς περιδέδρομεν, ἀέναον δέ 5
 ρεῖθρον ἀπὸ σπιλάδων πάντοσε τηλεθάει
 δάφναις καὶ μύρτοισι καὶ εὐώδει κυπαρίσσω.
 ἔνθα πέριξ κέχυται βοτρυνόπαις ἑλίκι
 ἄμπελος, εἰαρινοὶ δὲ λιγυφθόγγοισιν αἰοδαῖς
 κόσσυφοι ἀχεῦσιν ποικιλότραυλα μέλη. 10
 ξουθαὶ δ' ἀδονίδες μινυρίσμασιν ἀνταχεῦσι
 μέλπουσαι στόμασιν τὰν μελίγαρυν ὅπα.

IV. 1. τὰς τε Meineke : τὰς αἰ k. 5. σακὸς οἱ ἱερὸς Ch. : δ' εὐ
 ἱερὸς MSS. 11. ἀδονίδες Meineke : ἀηδ. vulg.

ἔξεο δὴ τηνεῖ καὶ τῷ χαρίεντι Πριήπῳ
 εὖχε' ἀποστέρξαι τοὺς Δάφνιδός με πόθους,
 κεῦθὺς ἐπιρρέξειν χίμαρον καλόν. ἦν δ' ἀνανεύσῃ, 15
 τοῦδε τυχὼν ἐθέλω τρισσὰ θύῃ τελέσαι·
 ῥέξω γὰρ δαμάλαν, λάσιον τράγον, ἄρνα τὸν ἴσχω
 σακίταν. αἰοὶ δ' εὐμενέως ὁ θεός.

V

A. Pal. ix. 433.

Λῆς ποτὶ τᾶν Νυμφᾶν διδύμοις αὐλοῖσιν ἀεῖσαι
 ἀδύ τί μοι ; κῆγὰ πακτίδ' ἀειράμενος
 ἀρξεῦμαί τι κρέκειν, ὁ δὲ βουκόλος ἄμμιγα θελξεῖ
 Δάφνις, κηροδέτῳ πνεύματι μελπόμενος.
 ἐγγὺς δὲ στάντες λασίας δρυὸς ἄντρον ὅπισθεν 5
 Πᾶνα τὸν αἰγιβάταν ὀρφανίσωμες ὕπνου.

VI

A. Pal. ix. 432.

Ἄ δειλαῖε τὸ Θύρσι, τί τὸ πλεόν, εἰ καταταξεῖς
 δάκρυσι διγλήνους ὦπας ὀδυρόμενος ;
 οἴχεται ἅ χίμαρος, τὸ καλὸν τέκος, οἴχετ' ἐς Ἄιδαν·
 τραχὺς γὰρ χαλαῖς ἀμφεπίαξε λύκος.
 αἰ δὲ κύνες κλαγγεῦντι· τί τὸ πλεόν, ἀνίκα τήνας 5
 ὁστίον οὐδὲ τέφρα λείπεται οἴχομένας ;

VII

A. Pal. vii. 659.

Νήπιον υἱὸν ἔλειπες, ἐν ἀλικίᾳ δὲ καὶ αὐτός,
 Εὐρύμεδον τύμβου τοῦδε θανὼν ἔτυχες.
 σοὶ μὲν ἔδρα θείοισι μετ' ἀνδράσι· τὸν δὲ πολῖται
 τιμασεῦντι, πατρὸς μνώμενοι ὥς ἀγαθοῦ.

VIII

A. Pal. vi. 337.

Ἦλθε καὶ ἐς Μίλητον ὁ τοῦ Παιήonos υἱός,
 ἰητῆρι νόσων ἀνδρὶ συνοισόμενος
 Νικία, ὅς μιν ἐπ' ἡμαρ αἰεὶ θυέεσσιν ἰκνεῖται,
 καὶ τόδ' ἀπ' εὐώδους γλύψατ' ἄγαλμα κέδρον,
 Ἡετίωνι χάριν γλαφυρᾶς χερὸς ἄκρον ὑποστὰς 5
 μισθόν· ὁ δ' εἰς ἔργον πᾶσαν ἀφῆκε τέχνην.

IX

A. Pal. vii. 660.

Ξεῖνε, Συρακόσιός τοι ἀνὴρ τόδ' ἐφίεται Ὀρθων·
 χιμερίας μεθύων μηδαμὰ νυκτὸς ἴοις.
 καὶ γὰρ ἐγὼ τοιοῦτον ἔχω πότμον· ἀντὶ δὲ πολλᾶς
 πατρίδος ὀθνεῖαν κεῖμαι ἐφессάμενος.

X

A. Pal. vi. 338.

Ὑμῖν τοῦτο θεὰ κεχαρισμένον ἐννέα πάσαις
 τῷγαλμα Ξενοκλῆς θῆκε τὸ μαρμάρινον,
 μουσικός· οὐχ ἑτέρως τις ἐρεῖ. σοφίῃ δ' ἐπὶ τῇδε
 αἶνον ἔχων Μουσέων οὐκ ἐπιλανθάνεται.

XI

A. Pal. vii. 661.

Εὐσθέneos τὸ μνήμα· φυσιγνώμων ὁ σοφιστής,
 δεινὸς ἀπ' ὀφθαλμοῦ καὶ τὸ νόημα μαθεῖν.
 εὖ μιν ἔθαψαν ἑταῖροι ἐπὶ ξείνης ξένον ὄντα·
 χύμνοθέτης αὐτοῖς δαιμονίως φίλος ἦν.
 πάντων ὧν ἐπέοικεν ἔχειν τεθνεὺς ὁ σοφιστής 5
 καίπερ ἄκις ἐὼν εἶχ' ἄρα κηδεμόνας.

XI. 5. ἔχει vulg. : ἔχειν Briggs.

XII

A. Pal. vi. 339.

Δημομέλης ὁ χορηγός, ὁ τὸν τρίποδ' ὦ Διόνυσε
καὶ σὲ τὸν ἡδιστον θεῶν μακάρων ἀναθείς,
μέτριος ἦν ἐν πᾶσι, χορῶ δ' ἐκτήσατο νίκην
ἀνδρῶν, καὶ τὸ καλὸν καὶ τὸ προσῆκον ὀρῶν.

XIII

A. Pal. vi. 340.

Ἡ Κύπρις οὐ πάνδημος. ἰλάσκειο τὴν θεὸν εἰπὼν
οὐρανίην, ἀγνῆς ἄνθεμα Χρυσογόνης
οἴκῳ ἐν Ἀμφικλέους, ᾧ καὶ τέκνα καὶ βίον εἶχε
ξυνόν. ἀεὶ δέ σφιν λώιον εἰς ἔτος ἦν
ἐκ σέθεν ἀρχομένοις ὦ πότνια· κηδόμενοι γὰρ 5
ἀθανάτων αὐτοὶ πλείον ἔχουσι βροτοί.

XIV

A. Pal. ix. 435.

Ἀστοῖς καὶ ξείνοισιν ἴσον νέμει ἥδε τράπεζα·
θεὶς ἀνελοῦ ψήφου πρὸς λόγον ἐρχομένης.
ἄλλός τις πρόφασιν λεγέτω· τὰ δ' ὀθνεία Κάικος
χρήματα καὶ νυκτὸς βουλομένοις ἀριθμεῖ.

XV

A. Pal. vii. 658.

Γνώσομαι, εἴ τι νέμεις ἀγαθοῖς πλέον, ἢ καὶ ὁ δειλὸς
ἐκ σέθεν ὡσαύτως ἴσον ὁδοιπόρ' ἔχει.
“Χαιρέτω οὗτος ὁ τύμβος” ἑρεῖς “ἐπεὶ Εὐρυμέδοντος
κεῖται τῆς ἱερῆς κοῦφος ὑπὲρ κεφαλῆς.”

XVI

A. Pal. vii. 662.

Ἦ παῖς ᾧχετ' ἄωρος ἐν ἐβδόμῳ ἢ δ' ἐνιαυτῷ
 εἰς Αἶδην πολλῆς ἡλικίης προτέρη,
 δειλαίη, ποθέουσα τὸν εἰκοσάμηνον ἀδελφόν,
 νήπιον ἀστόργου γευσάμενον θανάτου.
 αἰαῖ ἐλαινὰ παθοῦσα Περιστερί, ὥς ἐν ἐτοίμῳ 5
 ἀνθρώποις δαίμων θῆκε τὰ λυγρότατα.

XVII

A. Pal. ix. 599.

Θᾶσαι τὸν ἀνδριάντα τοῦτον ὧ ξένε
 σπουδᾷ, καὶ λέγ' ἐπὴν ἐς οἶκον ἔνθης·
 “Ἀνακρέοντος εἰκόν' εἶδον ἐν Τέφῳ
 τῶν πρόσθ' εἴ τι περισσὸν ᾠδοποιοῦ.”
 προσθεῖς δὲ χῶτι τοῖς νέοισιν ἄδετο, 5
 ἐρεῖς ἀτρεκέως ὅλον τὸν ἄνδρα.

XVIII

A. Pal. ix. 600.

Ἄ τε φωνὰ Δώριος χώνηρ ὁ τὰν κωμωδίαν
 εὐρῶν Ἐπίχαρμος.
 ὧ Βάκχε, χάλκεόν νιν ἀντ' ἀλαθινοῦ
 τὴν ὧδ' ἀνέθηκαν
 τοῖ Συρακόσσαις ἐνίδρυνται πεδωρισταὶ πόλει, 5
 οἳ' ἀνδρὶ πολίτᾳ·
 σωρὸν γὰρ εἶχε ῥημάτων μεμναμένοις
 τελεῖν ἐπίχειρα.
 πολλὰ γὰρ πότε τὰν ζόαν τοῖς πᾶσιν εἶπε χρήσιμα.
 μεγάλη χάρις αὐτῷ.

XVIII. 5. πεδωρισταὶ Meineke: πελωρισταὶ Anth.: πέλωρις τῇ κ. 7. ῥημάτων Anthol.: χρημάτων vulg. μεμναμένοις Musurus: -ους MS.

XIX

A. Pal. xiii. 3.

‘Ο μουσοποιὸς ἐνθάδ’ Ἰππῶναξ κείται.
 εἰ μὲν πονηρός, μὴ ποτέρχεν τῷ τύμβῳ·
 εἰ δ’ ἐσσι κρήγυός τε καὶ παρὰ χρηστῶν,
 θαρσέων καθίζεν, κῆν θέλῃς ἀπόβριζον.

XX

A. Pal. vii. 663.

‘Ο μικκὸς τόδ’ ἔτευξε τῇ Θραϊσσᾷ
 Μήδειος τὸ μνᾶμ’ ἐπὶ τῇ ὁδῷ κηπέγραψε Κλείτας.
 ἔξει τὰν χάριν ἅ γυνὰ ἀντὶ τήνων,
 ὦν τὸν κοῦρον ἔθρεψε. τί μάν; ἔτι χρυσίμα
 καλεῖται.

XXI

A. Pal. vii. 664.

Ἀρχίλοχον καὶ στᾶθι καὶ εἴσιδε τὸν πάλαι ποιητὰν
 τὸν τῶν ἰάμβων, οὗ τὸ μυρίον κλέος
 διῆλθε κῆπὶ νύκτα καὶ πρὸς ἁῶ.
 ἦ ρά νιν αἱ Μοῖσαι καὶ ὁ Δάλιος ἠγάπεν Ἀπόλλων,
 ὥς ἐμμελής τ’ ἔγεντο κῆπιδέξιος 5
 ἔπεά τε ποιεῖν πρὸς λύραν τ’ αἰεῖδεν.

XXII

A. Pal. ix. 598.

Τὸν τοῦ Ζανὸς ὅδ’ ὕμιν υἷδν ὦνῆρ
 τὸν λεοντομάχαν, τὸν ὀξύχειρα,
 πρᾶτος τῶν ἐπάνωθε μουσοποιῶν
 Πείσανδρος συνέγραψεν ὡκ Καμίρου
 χῶσους ἐξεπόνασεν εἰπ’ ἀέθλους. 5
 τοῦτον δ’ αὐτὸν ὁ δᾶμος, ὥς σάφ’ εἰδῆς,
 ἔστας ἐνθάδε χάλκεον ποιήσας
 πολλοῖς μῆσιν ὅπισθε κήνιαυτοῖς.

ΕΚ ΤΗΣ ΒΕΡΕΝΙΚΗΣ

Athenaeus vii. 284.

Καί τις ἀνὴρ αἰτεῖται ἐπαγροσύνην τε καὶ ὄλβον,
 ἐξ ἁλὸς ᾧ ζωή, τὰ δὲ δίκτυα κείνῳ ἄροτρα,
 σφάζων ἀκρόνυχος ταύτη θεῷ ἱερὸν ἰχθύν,
 ὃν λεῦκον καλέουσιν, ὁ γὰρ φιερώτατος ἄλλων,
 καὶ κε λῖνα στήσαιο καὶ ἐξερύσαιτο θαλάσσης 5
 ἔμπλεα.

ΜΕΓΑΡΑ

“Μήτηρ ἐμή, τίφθ’ ὦδε φίλον κατὰ θυμὸν ἰάπτεις
 ἐκπάγλως ἀχέουσα, τὸ πρὶν δέ τοι οὐκέτ’ ἔρευθος
 σώζετ’ ἐπὶ ρεθέεσσι; τί μοι τόσον ἠνίησαι;
 ἦ ῥ’ ὅτι ἄλγεα πάσχει ἀπείριτα φαίδιμος υἱὸς
 ἀνδρὸς ὑπ’ οὐτιδανοῖο, λέων ὥσείθ’ ὑπὸ νεβροῦ; 5
 ὦμοι ἐγώ, τί νυ δὴ με θεοὶ τόσον ἠτίμησαν
 ἀθάνατοι; τί νύ μ’ ὦδε κακῇ γονέες τέκον αἴσῃ;
 δύσμορος, ἦτ’ ἐπεὶ ἀνδρὸς ἀμύμονος ἐς λέχος ἦλθον,
 τὸν μὲν ἐγὼ τίεσκον ἴσον φαέεσσιν ἐμοῖσιν
 ἦδ’ ἔτι νῦν σέβομαί τε καὶ αἰδέομαι κατὰ θυμόν· 10
 τοῦ δ’ οὔτις γένετ’ ἄλλος ἀποτμότερος ζώντων,
 οὐδὲ τόσων σφετέρησιν ἐγεύσατο φροντίσι κηδέων.
 σχέτλιος, ὃς τόξοισιν, ἃ οἱ πόρεν αὐτὸς Ἀπόλλων
 ἠέ τινος Κηρῶν ἢ Ἐριννύος αἰνὰ βέλεμνα,
 παῖδας ἐοὺς κατέπεφνε καὶ ἐκ φίλον εἴλετο θυμὸν 15
 μαινόμενος κατὰ οἶκον, ὁ δ’ ἔμπλεος ἔσκε φόνοιο.
 τοὺς μὲν ἐγὼ δύστηνος ἐμοῖς ἴδον ὀφθαλμοῖσι
 βαλλομένους ὑπὸ πατρί· τὸ δ’ οὐδ’ ὄναρ ἦλυθεν ἄλλω·

οὐδέ σφιν δυνάμην ἀδινὸν καλέουσιν ἀρῆξαι
 μητέρ' ἔην, ἐπεὶ ἐγγὺς ἀνίκητον κακὸν ἦεν. 20
 ὥς δ' ὄρνις ὀδύρηται ἐπὶ σφετέροισι νεοσσοῖς
 ὀλλυμένοις, οὔστ' αἰνὸς ὄφεις ἔτι νηπιάχοντας
 θάμνοισι ἐν πυκνιοῖσι κατεσθίει· ἡ δὲ κατ' αὐτοὺς
 πωτᾶται κλάζουσα μάλα λιγὺν πότνια μήτηρ,
 οὐδ' ἄρ' ἔχει τέκνοισιν ἐπαρκέσαι· ἡ ρά οἱ αὐτῇ 25
 ἄσπον ἔμεν μέγα τάρβος ἀμειλίκτοιο πελώρου·
 ὥς ἐγὼ αἰνοτόκεια φίλον γόνον αἰάζουσα
 μαινομένοισι πόδεσσι δόμον κάτα πολλὸν ἐφοίτων.
 ὥς γ' ὄφελον μετὰ παισὶν ἄμα θνήσκουσα καὶ αὐτὴ
 κείσθαι φαρμακόμεντα δι' ἥπατος ἰὸν ἔχουσα, 30
 (ἡ καὶ σοῖς ἀγανοῖσιν ὑπαὶ βελέεσσι δαμῆναι) 30^a
 Ἄρτεμι θηλυτέρησι μέγα κρείουσα γυναιξί.
 τῷ χ' ἡμᾶς κλαύσαντε φίλης ἐπὶ χερσὶ τοκῆς
 πολλοῖς σὺν κτερέεσσι πυρῆς ἐπέβησαν ὁμοίης,
 καὶ κεν ἓνα χρύσειον ἐς ὅστέα κρωσσὸν ἀπάντων
 λέξαντες κατέθασαν, ὅθι πρῶτον γενόμεσθα. 35
 νῦν δ' οἱ μὲν Θήβην ἵπποτρόφον ἐνναίουσιν
 Ἄονίου πεδίοιο βαθείαν βῶλον ἀροῦντες·
 αὐτὰρ ἐγὼ Τίρυνθα κατὰ κραναὴν πόλιν Ἥρης
 πολλοῖσιν δύστηνος ἰάπτομαι ἄλγεσιν ἥτορ
 αἰεὶ ὁμῶς· δακρύων δὲ πάρεστί μοι οὐδ' ἔ' ἐρώῃ. 40
 ἀλλὰ πόσιν μὲν ὁρῶ παῦρον χρόνον ὀφθαλμοῖσιν
 οἴκῳ ἐν ἡμετέρῳ· πολέων δὲ οἱ ἔργον ἐτοιῖμον
 μόχθων, τοὺς ἐπὶ γαῖαν ἀλώμενος ἡδὲ θάλασσαν
 μοχθίζει πέτρης ὄγ' ἔχων νόον ἢ σιδήρου
 καρτερὸν ἐν στήθεσσι· σὺ δ' ἡύτε λείβεται ὕδωρ, 45
 νύκτας τε κλαίουσα καὶ ἐκ Διὸς ἤμαθ' ὀπόσσα.

ἄλλος μὰν οὐκ ἂν τις εὐφρήναι με παραστὰς
 κηδεμόνων· οὐ γάρ σφε δόμων κατὰ τεῖχος ἑέργει.
 καὶ λίην πάντες γε πέρην πιτυώδεος Ἴσθμοῦ
 ναίουσ', οὐδέ μοί ἐστι πρὸς ὄντινά κε βλέψασα 50
 οἷα γυνὴ πανάποτμος ἀναψύξαιμι φίλον κῆρ,
 νόσφι γε δὴ Πύρρης συνομαίμονος· ἡ δὲ καὶ αὐτὴ
 ἀμφὶ πόσει σφετέρῳ πλέον ἄχνηται Ἴφικλῆι,
 σῶ υἱεῖ· πάντων γὰρ οἷζυρώτατα τέκνα
 γείνασθαι σε θεῶ τε καὶ ἀνέρι θνητῷ ἔολπα." 55

ὥς ἄρ' ἔφη· τὰ δέ οἱ θαλερώτερα δάκρυα μῆλων
 κόλπον ἐς ἱμερόεντα κατὰ βλεφάρων ἔχέοντο,
 μνησαμένη τέκνων τε καὶ ὧν μετέπειτα τοκῆων.
 ὥς δ' αὐτῶς δακρύοισι παρήια λεύκ' ἐδίασιν
 Ἀλκμήνη· βαρὺ δ' ἦγε καὶ ἐκ θυμοῦ στενάχουσα 60
 μύθοισιν πυκινοῖσι φίλην νυδὸν ὦδε μετηύδα·

“ δαιμονίη παίδων, τί νύ τοι φρεσὶν ἔμπεσε τοῦτο
 πευκαλίμης; πῶς ἄμμ' ἐθέλεις ὀροθυνέμεν ἄμφω
 κήδε' ἄλαστα λέγουσα; τὰ δ' οὐ νῦν πρῶτα
 κέκλαυται.

ἢ οὐχ ἄλλης, οἷς ἐχόμεσθα τὸ δεύτατον αἰεὶ ἐπ' ἡμαρ
 γινομένοις; μάλα μὲν γε φιλοθρηνῆς κέ τις εἴη, 66
 ὅστις ἀριθμήσειεν 67
 ἐφ' ἡμετέροις ἀχέεσσι 67^a
 θάρσει. οὐ τοιῆσδ' ἐκυρήσαμεν ἐκ θεοῦ αἵσης. 68
 καὶ δ' αὐτὴν ὀρώω σε, φίλον τέκος, ἀτρύτοιςιν
 ἄλγεσι μοχθίζουσιν. ἐπιγνώμων δέ τοί εἰμι 70
 ἀσχαλάαν, ὅτε δὴ γε καὶ εὐφροσύνης κόρος ἐστί.

67. ὅστις ἀριθμήσειεν
 ἐφ' ἡμετέροις ἀχέεσσι

καί σε μάλ' ἐκπάγλως ὀλοφύρομαι ἢδ' ἐλεαίρω,
οὔνεκεν ἡμετέροιο λυγροῦ μετὰ δαίμονος ἔσχες,
ὅσθ' ἡμῖν ἐφύπερθε κάρης βαρὺς αἰωρεῖται.
ἴστω γὰρ Κούρη τε καὶ εὐέανος Δημήτηρ, 75
ᾧς κε μέγα βλαφθεῖς τις ἐκὼν ἐπίορκον ὁμόσση
δυσμενέων, μηδέν σε χειριότερον φρεσὶν ἦσι
στέργειν ἢ εἰ πέρ μοι ὑπὲκ νηδυόφιν ἦλθες
καί μοι τηλυγέτη ἐνὶ δώμασι παρθένος ἦσθα. 79
οὐδ' αὐτήν γέ νυ πάμπαν ἔολπά σε τοῦτό γε λήθειν.
τῷ μηδ' ἐξείπης πότ', ἐμὸν θάλος, ὥς σευ ἀκηδέω,
μηδ' εἰ κ' ἠυκόμου Νιόβης πυκινώτερα κλαίω.
οὐδὲν γὰρ νεμεσητὸν ὑπὲρ τέκνου γοάασθαι
μητέρι δυσπαθέοντος· ἐπεὶ δέκα μῆνας ἔκαμνον
πρὶν ἥπερ τ' ἰδέειν μιν, ἐμῷ ὑπὸ ἥπατ' ἔχουσα, 85
καί με πυλάρταο σχεδὸν ἤγαγεν Αἰδωνῆος·
ὦδέ ἐ δυστοκέουσα κακὰς ὠδῖνας ἀνέτλην.
νῦν δέ μοι οἴχεται υἱὸς ἐπ' ἀλλοτρίης νέον ἄθλον
ἐκτελέων· οὐδ' οἶδα δυσάμμορος, εἴτε μιν αὐτὸν
ἐνθάδε νοστήσανθ' ὑποδέξομαι, εἴτε καὶ οὐκί. 90
πρὸς δ' ἔτι μ' ἐπτοίησε διὰ γλυκὺν αἰνὸς ὄνειρος
ὑπνον· δειμαίνω δὲ παλίγκοτον ὄψιν ἰδοῦσα
ἐκπάγλως, μή μοί τι τέκνοις ἀποθύμιον ἔρδοι.
εἶσατο γάρ μοι ἔχων μακέλην εὐεργέα χερσὶ
παῖς ἐμὸς ἀμφοτέρησι, βίη Ἑρακληεῖη· 95
τῇ μεγάλην ἐλάχαινε δεδεγμένος ὥς ἐπὶ μισθῷ
τάφρον τηλεθάοντος ἐπ' ἐσχατιῇ τινος ἀγροῦ,
γυμνὸς ἄτερ χλαίνης τε καὶ εὐμίτροιο χιτῶνος.
αὐτὰρ ἐπειδὴ παντὸς ἀφίκετο πρὸς τέλος ἔργου

85. πρὶν καὶ πέρ τ' MSS. : corr. Ahrens.
οἶος D : οἶος φ.

88. υἱὸς Valeken. :

καρτερὸν οἶνοφόροιο πονεύμενος ἔρκος ἀλῶῃς, 100
 ἦτοι ὁ λίστρον ἔμελλεν ἐπὶ προύχοντος ἐρείσας
 ἀνδῆρου καταδῦναι ἅ καὶ πάρος εἴματα ἔστο·
 ἐξαπίνης δ' ἀνέλαμψεν ὑπὲρ καπέτοιο βαθείης
 πῦρ ἄμοτον, περὶ δ' αὐτὸν ἀθέσφατος εἰλείτο φλόξ.
 αὐτὰρ ὅγ' αἰὲν ὅπισθε θοοῖς ἀνεχάζετο ποσσίν, 105
 ἐκφυγέειν μεμαῶς ὀλοὸν μένος Ἑφαίστοιο·
 αἰεὶ δὲ προπάροιθεν ἐοῦ χροὸς ἥυτε γέρρον
 νώμασκειν μακέλην· περὶ δ' ὄμμασιν ἔνθα καὶ ἔνθα
 πάπταινεν, μὴ δὴ μιν ἐπιφλέξῃ δῆιον πῦρ.
 τῷ μὲν ἀοσσησάι λεληημένος, ὥς μοι ἔικτο, 110
 Ἴφικλέης μεγάλθυμος ἐπ' οὐδεὶ κάππεσ' ὀλισθῶν
 πρὶν ἐλθεῖν, οὐδ' ὀρθὸς ἀναστῆναι δύνατ' αὐτίς,
 ἀλλ' ἀστεμφὲς ἔκειτο, γέρων ὥσεϊτ' ἀμενηνός,
 ὄντε καὶ οὐκ ἐθέλοντα βιήσατο γῆρας ἀτερπὲς
 καππεσέειν, κείμεν δ' ὅγ' ἐπὶ χθονὸς ἔμπεδον αὐτοῦ
 εἰς ὃ κε τις χειρὸς μιν ἀνειρύσσει παριόντων 116
 αἰδεσθεὶς ὀπίδα τρομερὴν πολιοῖο γενείου.
 ὥς ἐν γῇ λελίαςτο σακεσπάλος Ἴφικλείης.
 αὐτὰρ ἐγὼ κλαίεσκον ἀμηχανέοντας ὀρῶσα
 παῖδας ἐμούς, μέχρι δὴ μοι ἀπέσσυτο νήδυμος ὕπνος
 ὀφθαλμῶν, ἥως δὲ παραντίκα φαινόλις ἦλθε. 121
 τοῖα, φίλη, μοι ὄνειρα διὰ φρένας ἐπτοίησαν
 παννυχίη· τὰ δὲ πάντα πρὸς Εὐρυσθῆα τρέποιτο
 οἴκου ἀφ' ἡμετέροιο, γένοιτο δὲ μάντις ἐκείνῳ
 θυμὸς ἐμός, μηδ' ἄλλο παρὲκ τελέσειέ τι δαίμων." 125

NOTES



I.

THE first half of this idyll forms but a setting for the shepherd Thyrsis' song on the death of Daphnis (i. 65 *sqq.*). Thyrsis is invited to while away the noon-day by singing, 'as once he sang in rivalry with Chromis,' and is promised as reward a goat for the milking and a carved bowl. He assents and sings the monody.

Various forms of the legend are preserved, and no reconciliation between them is possible; the story as adopted by Theocritus in this idyll and the seventh seems to be as follows: Daphnis had vowed that he would be stronger than Love (i. 97), and that his heart would never be subdued. Aphrodite half offended, half in jest, inspired him with a strong passion for a maid (Xenea in vii. 73), but Daphnis would not confess his love, but suppressing it slowly pined away. The shepherds and the gods try to draw his secret from him: Pan reviles him for a fool. Aphrodite boasts her victory, and stings Daphnis into violent reproach and final confession of defeat when death is already at hand. It is enough; and Aphrodite would save him but it is too late, and Daphnis passes down to the stream of death.

The song, as appears from 19 and 61, is not an impromptu, but, as in *Id.* vii, a piece already conned. The setting and the characters are somewhat ideal, so much so that it is possible—although not necessary—to regard the poem as of the same class as *Id.* vii. (See *Introd.*)

1, 2. ἄδύ τι: taken up by ἄδὺ δέ (2), ἄδιον (7), ἀδέα (65), ἄδιον (145), for 'sweet is every sound, sweeter thy voice, but every sound is sweet.' The construction of the lines is rendered clear if we attend to the balance of the words: ἄδύ τι is answered by ἄδύ δέ: καὶ ἃ πίτυς by καὶ τῷ. συρίσδες (3) belongs to both clauses. καὶ ἃ πίτυς (ἃ ποτὶ ταῖς παγαῖσι μελίσδεται) ἄδύ τι τὸ ψιθύρισμα συρίσδει καὶ τὸ ἄδύ τι συρίσδες.

[To read $\acute{\alpha}$ and make $\mu\epsilon\lambda\acute{\iota}\sigma\delta\epsilon\tau\alpha\iota$ verb to $\pi\acute{\iota}\tau\upsilon\varsigma$ impairs the rhythm.] 'Sweet is the whispered music of yon pine which sings beside the water, and sweet thy music, herdsman.' Cf. Terent. Maurus, l. 129:

'Dulce tibi pinus submurmurat, en tibi pastor,
Proxima fonticulis, et tu quoque dulcia pangis.'

$\acute{\alpha}\delta\acute{\upsilon}\ \tau\iota$ τὸ ψιθύρισμα $\sigma\upsilon\rho\acute{\iota}\sigma\delta\epsilon\varsigma = \acute{\alpha}\delta\acute{\upsilon}\ \tau\iota$ ἐστὶ τὸ ψιθύρισμα ὃ $\sigma\upsilon\rho\acute{\iota}\sigma\delta\epsilon\varsigma$. $\tau\iota\varsigma$ is not often added to a predicative adjective referring to the object when the object has the article, but cf. Lyeurgus, § 101 ἀνυπέρβλητον τινὰ δεῖ τὴν εὐνοίαν ἔχειν.

3. $\sigma\upsilon\rho\acute{\iota}\sigma\delta\epsilon\varsigma = \sigma\upsilon\rho\acute{\iota}\sigma\delta\epsilon\iota\varsigma$. For the application of the word to wind in trees, cf. Longus, iii. 24 ὁ μὲν ἐσύριζεν ἀμυλλώμενος πρὸς τὰς πίτυς. 'The pines sing overhead' (Kingsley). Lucian, V. H. ii. § 5 ἀπὸ τῶν κλάδων κινουμένων *τερπνὰ μέλη ἀπεσυρίζετο* *ἐοικότα τοῖς αὐλήμασι τῶν πλαγίων αὐλῶν*.

μετὰ Πάνα, 'second to Pan alone.' Eurip. *Troad*. 218

τάδε δεύτερά μοι μετὰ τὰν ἱερὰν
Θησέως ζαθέαν ἐλθεῖν χώραν :

Propert. ii. 3. 32 'post Helenam forma secunda.'

5. $\tau\acute{\epsilon} = \sigma\epsilon$ a form known elsewhere only in grammarians, but restored by conjecture in v. 14.

καταρρεῖ comes over to thee (from what he leaves). The three prizes are arranged in order of value.

6. $\acute{\epsilon}\sigma\tau\acute{\epsilon}\ \kappa'$ ἀμέλεις: cf. Hesiod. *Op*. 591

καὶ βοδὸς ὕλοφάγοιο κρέας μήπω τετοκύνῃς
πρωτογόνων τ' ἐρίφων.

7. Note the careful correspondence of these five lines to the preceding. $\acute{\alpha}\delta\iota\omicron\upsilon$ to $\acute{\alpha}\delta\acute{\upsilon}\ \tau\iota$: μέλος to $\mu\epsilon\lambda\acute{\iota}\sigma\delta\epsilon\tau\alpha\iota$: ὕδωρ to παγαῖσι: Μοῖσαι to Πάνα: γέρας to γέρας: and the arrangement of the prizes (l. 9, note).

$\acute{\alpha}\delta\iota\omicron\upsilon$: sc. καταλείβεται, cf. xx. 27. The proposed explanation $\acute{\alpha}\delta\iota\omicron\upsilon$ ν ἐστι ἡ τὸ ὕδωρ $\acute{\alpha}\delta\acute{\upsilon}$ ν ὃν καταλείβεται is highly artificial and awkward.

9. οἶδα: diminutive of οἷς, not the same as οἷς of l. 11, but as in 4-6 we had a descending scale of age, here we have an ascending order; 'the little ewe lamb—the stall-fed lamb—the sheep.' For the formation cf. ἀμνίς, ἐρωτίς, ὀροδαμνίς. The winners chose their prize, the next best left goes to the second competitor.

13. ὡς, 'where.'

τὰς δ' αἶγας: parataxis='while I tend thy goats'; cf. vii. 86.

15. οὐ θέμις... οὐ θέμις, see Introd. B θέμις—*fas*—law relative to heaven (Soph. *O. C.* 1556). The gods themselves rest at noon-day, and man may not break their repose; cf. Verg. *Georg.* iv. 402; *Ecl.* vi. 14; 1 Kings xviii.

17. κεκμακώς, 'wearied.'

18. ποτὶ ῥινί. Herondas, vi. 37 μὴ τὴν χολὴν ἐπὶ ῥινὸς ἔχ' εὐθύς: *Iliad* xviii. 322 δριμύς χόλος.

19. αἰίδες = αἰίδεις: 'Thou dost sing the "Sorrows of Daphnis," and surpass all others in the woodland song.'

20. ἐπὶ τὸ πλεόν is not equivalent to εἰς ἄκρον (as Haupt, *Opusc.* ii. 312, and editors take it), but expresses simply a degree definitely higher than that reached by others (*dist.* ἐπὶ πλεόν— a vaguer comparison). Cf. viii. 17 note; Xenoph. *Hellen.* iv. 7. 6 ὥσπερ πένταθλος πάντη ἐπὶ τὸ πλεόν ὑπερβάλλειν ἐπειράτο.

ἵκεο, 'reached,' cf. *Odys.* viii. 198 οὐτις Φαιήκων τόδε γ' ἴζεται οὐδ' ὑπερήσει. The aorist is 'momentary'—an action present or habitual being vividly represented as completed at once and already passed. Cf. Aesch. *Eumenid.* 321:

μάρτυρες ὄρθαί τοῖσι θανούσιν
παραγιγνόμεναι πράκτορες αἵματος
αὐτῷ τελέως ἐφάνημεν.

22. Κραναῖαν, 'Nymphs of the spring,' i.e. statues of them. Cf. Leonidas in *A. Pal.* ix. 326:

Πέτρης ἐκ δισσοῆς ψυχρὸν καταπάλμενον ὕδωρ¹,
χαῖροις, καὶ Νυμφέων ποιμενικὰ ξόανα,

and *A. Pal.* vi. 334:

αὔλια, καὶ Νυμφέων ἱερὸς πάγος, αἶ θ' ὑπὸ πέτρῃ
πίδακες, ἥ θ' ὕδασιν γειτονέουσα πίτυς.

24. τὸν Λιβύαθε: cf. xxiv. 109; Demosth. *Meidias* 121 Λυσίμαχος Ἀλωπεκῆθεν.

25. ἐς τρίς: cf. ii. 43. In the following line ἐς δύο πέλλας = 'as much as two pails full' (not 'into two pails')—accusative of amount. Plato, *Laws* 704 b ἀπέχει θαλάσσης γε ἡ πόλις εἰς τινὰς π' σταδίου.

28. ἀμφῶες, 'with two handles.'

ποτόσδον, 'fresh from the graving chisel,' still possessing the scent of fresh cut wood. The bowl is a drinking-bowl (see *Odys.* ix. 346) not a milking-bowl.

29, *sqq.* 'Above, about the lip twines ivy, ivy painted o'er with helichryse, and opposite (κατ' αὐτόν) the tendrils twist gay in their golden berries.'

κεκονμένος: lit. 'dusted.' Does Theocritus mean that the 'dust' of the flower is scattered over the ivy ('the yellow lotus dust is blown'), or use the verb in a somewhat new sense? The general meaning is clear that ivy and helichryse are mingled.

κατ' αὐτόν, 'in a line with,' or 'opposite to.' Cf. xxiv. 12 (note): a second band of floral decoration round the base of the cup is meant. Those who change κατ' αὐτόν or take it in another sense than this leave ὑψόθι (29) pointless. Cf. Vergil's description, *Ecl.* iii. 39; Nonnus, xix. 25:

τοῦ περὶ χείλεος ἄκρον ἐπ' ἀμπελόεντι καρήνῳ
κισσὸς ἔλιξ χρυσέῃ δὲ πέριξ δαιδάλλετο κόσμῳ.

¹ Cf. Theoc. i. 7.

32. ἐντοσθεν. Inside *these bands* (i. e. between) not 'inside the cup.' See two notes of Hiller and J. A. Hartung. The outside of the cup between the bands is divided into three fields:—the carving of the first represents a coquette, with two admirers; that of the second an old fisherman at his work; the third shows a vineyard tended by a little lad who, intent on his own pursuits, is robbed of his breakfast by a fox.

For the meaning of ἐντοσθεν cf. xvi. 95; Ap. Rhod. ii. 679 εἴσω πετράων, 'in between the rocks.'

τί: proclitic. For position cf. Soph. *Antig.* 159; Lysias, xxx. § 1 ἡδὴ ὦ ἄνδρες δικασταί, τινές.

θεῶν δαίδαλαμα, 'a work as of the gods.' Callim. v. 94 γοερᾶν οἶτον ἀηδονίδων ἄγε βαρὺν κλαίονσα.

34. ἄλλοθεν ἄλλος, 'this side and that.' Ap. Rhod. iv. 951

ὡς αἱ νῆα θέουσιν ἀμοιβαδὶς ἄλλοθεν ἄλλη
πέμπε δι' ἡερίην ἐπὶ κύμασι.

35. ἄπτεται. Eurip. *Medea* 55 φρενῶν ἀνθάπτεται. There is a similar picture in Naevius (Cruttwell, *Specimens of Rom. Lit.* ii. i. 1):

'Quasi pila

In choro ludens datatim dat se, ac communem facit,
Alii adnutat, alii adnietat, alium amat, alium tenet,
Alibi manus est occupata, alii percellit pedem,
Anulum alii dat spectandum, a labris alium invocat,
Cum alio cantat, attamen alii suo dat digito literas.'

36. γελᾶσα = γελῶσα. The former may be explained as due to an erroneous change of ω to α on the analogy of πρᾶτος... γλᾶσσα (= γλῶσσα, Herondas); but is more probably to be derived from a collateral form of the present γέλλωμι or γέλαμι. So we have ἴσαμι, 'I know' (hence ἴσασι, cf. xiv. 34), with a participle ἰσάς (Ahrens, *Dial. Dor.* p. 345). The masculine of γελᾶσα would therefore be γελάς not γελῶν.

38. κυλοιδιώντες, 'with hollow eyes.' Oppian, *Hal.* iv. 18 'love delights χρωτός τε παράτροπον ἄνθος ἄμερσαι ὅσσε τε κοιλῆναι.'

39. τοῖς δὲ μετὰ, 'next after them.' For this use of μετὰ with the dative cf. *Odys.* ix. 369 Οὐτὶν ἐγὼ πύματον ἔδομαι μετὰ οἷς ἐτάροισιν: Theocr. xxv. 93; Quint. Smyrn. v. 64 τοῖ δ' ἐφέποντο αἰζχοὶ μετὰ τοῖσι.

τέτυκται: singular, because the two nouns joined by τε... τε form but one notion cf. ii. 7. Xen. *Symp.* iii. 4 ἀνδρεία καὶ σοφία ἔστιν ὅτε βλαβερά δοκεῖ εἶναι.

40. ἐς βόλον ἔλκει is 'hauling in his net for a catch.' Theocritus imitates (Hesiod) *Scut. Her.* 213:

αὐτὰρ ἐπ' ἀκταῖς
ῆστο ἀνὴρ ἀλιεὺς δεδοκμημένος· εἶχε δὲ χερσὶν
ἰχθύσιν ἀμφίβληστρον, ἀπορρίψοντι ῥοικῶς.

41. τὸ καρτερόν, 'with a man's whole strength,' see iii. 3 note. For ἐς cf. v. 98; St. Luke v. 4 χαλάσατε τὰ δίκτυα ὑμῶν εἰς ἄγρην.

42. ὅσον σθένος . . . γυίων, 'with all the strength of his limbs.' Ap. Rhod. ii. 591 ἐμβαλέειν κώπησιν ὅσον σθένος: and with verb expressed, Ap. Rhod. iii. 716 ὅσσον σθένος ἐστὶν ἐμείο.

45. τυτθὸν δ' ὅσσον, 'a little way.' The construction is like the Platonic ἀμηχάνως ὥς, &c., *Phaedrus* 263 d. *Polit.* 308 c οὐδαμῶς ὥς οὐ φήσομεν: *Laws* 782 a ἀμήχανον ἂν ὅσον γεγονὸς ἂν εἶη: *Arist. Eccles.* 386 ὑπερφυῶς ὥς λευκοπληθῆς ἦν ἰδεῖν ἡκκλησία. The full construction would be τυτθὸν ἐστὶν ὅσον ἀπέχει. The verb is omitted and wherever possible the antecedent is attracted to the form of the relative. Cf. *Herod.* iv. 194 ἄφθονοι ὅσοι: *Lucian, Alex.* i. ὀλίγους ὅσους: *A. Pal.* xii. 227 βαῖον ὅσον παραβάς. Exactly similar is the use of οὐδεὶς ὅστις οὐ: οὐδένα ὄντινα οὐ, &c.

46. Cf. *Iliad* xviii. 561. πυρναίαις: *vid.* Liddell and Scott; the word is very doubtful here, even if it does bear the meaning of 'eating' or 'fit for eating.' We want some word descriptive of colour. περκναῖσι (Briggs) is unlikely to have been displaced; it is a common word cf. *Odys.* vii. 126. περκναίαις (Ribbeck) is possible, as a collateral form, cf. ἐρυθρός, ἐρυθραῖος, πελλός, πελλαῖος. Ahrens (*Philol.* vii. 410) favours πυρραίοις.

48. δὺ' ἀλώπεκες ἅ μὲν . . . For the construction cf. *Odys.* vii. 129:

ἐν δὲ δὺω κρῆναι ἡ μὲν τ' ἀνὰ κῆπον ἅπαντα
σκιδναται, ἡ δ' ἐτέρωθεν ὑπ' αὐλῆς οὐδὸν ἵησι.

Odys. xii. 73; *Achill. Tat.* i. 3. 1 αἱ γὰρ μητέρες τῷ μὲν ἦν Βυζαντία τῷ δὲ ἐμῷ πατρὶ Τυρία: *Caesar, Bell. Gall.* i. 53 'duae filiae harum altera occisa, altera capta est.'

49. ἐπὶ πῆρα, 'with designs on the wallet.'

50. οὐ πρὶν ἀνησεῖν φατί (= φησί), 'says she will not let the lad go.' *Xen. Hellen.* v. 2. 38 ὅτι οἱ Ὀλύμπιοι κατεστραμμένοι τὴν μείζω δύναμιν Μακεδονίας εἶεν καὶ οὐκ ἀνήσουσι τὴν ἐλάττω εἰ μή. Commoner is ἀφήσειν.

51. φατί: of speechless things; *Xenophanes*, i. 5 οἶνος ὃς οὐποτε φησὶ προδώσειν: *Catull.* iv. 2 'Phaselus ille . . . ait fuisse navium celerrimus.' But in this picture, as in the first, the description reads more into the carving than can strictly be expressed. Cf. *Verg. Aen.* viii. 634 sqq.; *Martial*, viii. 51. 14 'Palladius tenero lotus ab ore sonat.'

πρὶν ἢ ἀκράτιστον, κ.τ.λ., is the MS. reading. In this ἀκράτιστον cannot be the verbal adjective from ἀκρατίζομαι or the accent would be oxytone, but must be a substantive—'breakfast'—cf. ἄμητος, τρυγητός (? τρύγητος): (1) Ahrens (*Philol.* vii. 410) takes it thus as a substantive, and explains the phrase as a metaphor from navigation, 'before the breakfast has been wrecked.' He supports this by *Polyb.* xx. 5. 7 ἐκάθισαν πρὸς τὸ ξηρὸν αἱ νῆες ('the ships grounded'); *Diodorus*, xi. 77 τῶν νεῶν ἀφνω καθιζουσῶν ἐπὶ ξηρὰν τὴν γῆν. This explanation is rendered improbable by the weakness of the phrase, even if ἐπὶ ξηροῖσι can have this meaning. To say 'the breakfast has touched bottom' is far from saying 'the breakfast has been totally wrecked.'

(2) J. A. Hartung (reading ἀκρατισμόν) takes the metaphor to mean 'before she has safely docked the breakfast'—καθίζειν, active. This is a good sense, but there is no evidence for

the phrase. (We might also change the metaphor and say, 'before she has safely landed the breakfast.') The question is whether ἐπὶ ξηροῖσι can possibly mean 'on dry land' in face of the fact that ξηρά (fem. sing.) and τὸ ξηρόν (sing.) are the standing phrases. Cf. also Thucyd. i. 109; viii. 105.

(3) Changing the accent to ἀκρατιστόν, verb. adj., the only explanation possible is 'before she set him down to starveling fare to get his breakfast.' ξηρός = 'wasted,' 'used up'; see Eurip. *Androm.* 637; Callim. vi. 113 οἶκον ἀνεξήρανε. The use of the verb. adj. is then strange and scarcely parallel even to Thucydides' μενετοὶ καιροί ('inclined to wait') bk. i. 142. 1.

(4) Interpreting ἐπὶ ξηροῖσι as in (3), we should get a good sense by substituting for ἀκρατιστόν a verbal in -τος formed with ἀ-privativum. Nearest would be ἀκράστιστον, a non-existing word but formed regularly from κραστίζομαι, 'to eat green stuff.' Tr., 'Before she set him down to a starveling fare with not a bite of green stuff.'

[The explanation recorded in Liddell and Scott, 'having breakfasted on dry stuff,' i.e. 'having made no breakfast,' joins ἀκρατιστόν and ἐπὶ ξηροῖσι in a way that is hardly Greek; we should at least have ἀπὸ ξηρῶν.]

53. μέλειται : for μέλει. So in Soph. *Elect.* 74; Oppian, *Pisc.* i. 117 μέλειται δέ οἱ οὔτι μύροιο τόσσον. Late authors play havoc with the forms and constructions of this verb.

54. περὶ πλέγματι. Verbs of rejoicing take ἐπί not περί, with dative, in Classical Greek. περί here expresses not only joy at his work, but 'joy engrossed in his work.'

56. αἰολικόν τι θέαμα, 'a dazzling sight.' αἰολικόν is a collateral form of αἰόλον (see a note by the editor in *Classical Review*, July, 1896); cf. Schol. k αἰολικόν, ἀπατητικόν, ποικίλον, Αἰολίζειν γὰρ τὸ ἀπατᾶν. So Ap. Rhod. i. 765, perhaps in imitation of this:

κείνους κ' εἰσορόων ἀκέοις, ψεύδοιό τε θυμόν,
ἐλπόμενος πυκινήν τιν' ἀπὸ σφείων ἑσακοῦσαι
βάξιν, ὃ καὶ δηρόν περ' ἐπ' ἐλπίδι θήσαιο.

57. πορθμῆ Καλυδωνίῳ : a coaster from Calydon to Sicily; not from Calydon to Peloponnesus. πορθμῆς is used of one making a long voyage in Herod. i. 24 (Sicily to Corinth); in Lucian, *V. H.* ii. 29, of the pilot who brought Lucian home from the μακάρων νῆσοι. The objection should not have been raised that the word is only used of a ferryman across a strait. The v. l. of the Scholiast, πορθμῆι Καλυδωνίῳ, is interesting. Calydnæ is the name of a group of islands near Cos. The reading is apparently due to some critic who wished to fix the scene of the poem in Cos, not Sicily. πορθμῆι is however not a Theocritean form, and ll. 24 and 65 speak emphatically for Sicily.

60. πρόφρων, 'with all my heart.'

ἀρεσαίμαν, 'would fain please thee'; cf. xvi. 67, note.

62. κερτομέω, 'I do not mock,' i.e. I do not say what I do not mean. Soph. *Philoc.* 1235:

ΟΔ. πότερα δὴ κερτομῶν λέγεις τάδε;
ΝΕ. εἰ κερτόμησίς ἐστὶ τᾷληθῇ λέγειν.

63. τὸν ἐκλελάθοντα: accent and sense mark this as a *present*, not an aorist form. Homer has a causal reduplicated aorist; cf. *In Aphrod.* 40 Ἥρης ἐκλελαθοῦσα, 'making to forget Hera.' The form used here would seem to belong to the number of presents formed from the perfect stem, of which Theocritus has several: πεπόνθω (x. 1), δεδοίκω (xv. 58). So κεκλήγοντες, ἐμέμηκον, *Odys.* ix. 438; τετύποντες, Callim.; ἐπέφυκον, Hesiod. Naturally we should have λελήθω: the stem is shortened as in λελακυῖα (λεληκῶς), ἔικυῖα (εἰκῶς), σεσαρυῖα (σεσηρῶς), &c. It is immaterial whether we take the verb as causal or neuter. If the latter, cf. Horace's 'oblivioso Massico'; Ovid, *Fast.* iv. 341 'furiosa tibia.'

64. The refrain as used here and in *Idyll* ii is said to be specially characteristic of Sicilian poetry. So in the drama it is frequent in Aeschylus (*Agam.* 117 sqq.; *Choeph.* 955; *Eumenid.* 1016; *Persae* 665, &c.). But it is found in all ages and all languages in varying forms, cf. Aristoph. *Birds* 1731; *Peace* 1334. In Hebrew, in the Psalms, 'For His mercy endureth for ever.' In Latin, Verg. *Ecl.* viii. 21; the *Pervigilium Veneris*, 'Cras amet qui numquam amavit, quique amavit cras amet'; Catull. 61, 62; and in direct imitation of Theocritus, Bion, *Epit. Adon.* αἰάξω τὸν Ἀδωνιν . . . ἐπαιάξουσιν ἔρωτες: Auctor, *Epit. Bion.* Ἀρχετε Σικελικαὶ τῷ πένθεος ἄρχετε Μοῖσαι. In English it appears especially in the ballad.

65. ἀδέα = ἡδεῖα, the Ionic form, cf. *Odys.* xii. 374. The variant ἀδ' ἃ besides lacking good MS. support spoils the rhythm and is weak.

66. Cf. Verg. *Ecl.* x. 9; Milton's *Lycidas*:

'Where were ye, Nymphs, when the remorseless deep
Closed o'er the head of your loved Lycidas?'

67. Πίνδω: sc. καλὰ τέμπεα, the last word being used in the general sense of valleys.

68. εἴχετε, 'were ye dwelling in.' Aesch. *Eumenid.* 24 Βρόμιος δ' ἔχει τὸν χῶρον. So *teneo* in Latin, Verg. *Aen.* vi. 788 'omnes supera alta tenentes.'

'For neither were ye playing on the steep,
Where your old bards, the famous Druids, lie;
Nor on the shaggy top of Mona high,
Nor yet where Deva spreads her wizard stream.'

Lycidas.

72. χῶκ δρυμοῖο = καὶ ὁ ἐκ, 'the lion in the thicket'; the double crasis as in 109 χῶδωνις. The Scholiast has a delightful variant ἂν ἔκλαυσε, and note: 'There were no lions in Sicily. If there had been they would have wept!'

77. Hermes first, who according to the legend was father of Daphnis, then the herdsmen, seeing Daphnis' misery, come in pity to know the cause. ἀπ' ὄρεος, 'from the hill.' The article is omitted as in ii. 36; vii. 74; i. 140.

78. ἐράσαι: from ἐράσμαι a rare middle form of ἐράω cf. ii. 149; Bion x. 9 ἀλλ' ἐράω· καλὸν δέ τ' ἐρασσασμένῳ συνεράσθαι (al. συνέρασθαι); Constant. Anacreont. i. 75 παρὰ θῖν' ἀλὸς βαδίζειν

πολιῆς τανῦν ἐρῶμαι (Hiller). The use of the middle for the active is common in Alexandrian Greek. Theocritus himself has σκοπιάζεται (iii. 26), ἀρτίζοντο (xiii. 43), ποτελέξατο (i. 92), ἐτινάξατο (xxii. 185), and others; see Legrand, *Étude*, p. 229.

81. τί πάθοι. Note that while the use of the optative in dependent statements is confined to Attic Greek and Herodotus, the use of this mood in dependent questions is universal.

Πρίηπος. Priapus comes in a different mood; knowing the reason of Daphnis' misery, and the object of his love, he taunts him for not giving himself up to the love which might be his.

82. τί τὸ τάκεαι, ἃ δέ τε, κ.τ.λ., 'why dost thou sit pining while the maid hastens through all the springs and all the groves'—begin dear Muse, begin the woodland song—'seeking thee. Ah! thou art feckless and a fool in love. Thou art no neatherd as thou wast called, but a sorry goatherd, who can do no better than mope and pine for what he is not; thou hast the girls gay before thee, and all thou dost is to mope and pine.' The key to this difficult passage is right understanding of (1) δύσερως, not 'perdite amans,' as most translate, but, as the Scholiast explains, οὐκ εἰδὼς ἐρᾶν: cf. δύσθυμος. (2) τάκεται ὀφθαλμῶς = 'you pine and hold aloof from the pleasure you might have, because you are too mawkish or prudish to go and enjoy yourself,' i.e. here you are in love, the girl is seeking you, and for a silly vow you waste your life away instead of taking the good things offered.

δέ τε joins the sentence closely to the preceding, so that here τί τὸ . . . ἃ δέ τε is equivalent to the Attic τί σὺ μὲν τῇκει ἡ δὲ κόρη . . . φορεῖται cf. xxiv. 38; xv. 120; *Odyss.* vi. 108 ρεία τ' ἀριγνώτη πέλεται, καλαὶ δέ τε πάσαι. The ordinary punctuation of these lines would make δέ τε couple two sentences of dissimilar form contrary to the right use of the particles.

85. ζάτειο: an Aeolic form = ζατούσα. The interposition of the refrain verse adds to the emphasis of the word.

86. αἰπόλῳ ἀνδρί: cf. vi. 7; Longus, iii. 18 ἄγροικος καὶ αἰπόλος. The word is used contemptuously.

88. ἔγεντο, 'that he was not born.' *Odyss.* viii. 311 οὐνεκ' ἔγωγε ἡπεδανὸς γενόμεν. This syncopated form occurs first in Hesiod; then frequently.

92. ἀλλὰ τὸν αὐτῷ. 'But continued on his bitter way of love, and continued thereon to the end of fate—begin ye Muses—but Aphrodite came.'

αὐτῷ (not αὐτῶ) according to the Epic use. Monro, *Hom. Gram.* § 252; Tyrtaeus, x. 3 τὴν αὐτοῦ προλιπόντα πόλιν.

93. ἄννε: note the tense. It is not finished but 'journeyed along'; cf. *A. Pal.* vii. 316 ἡ μὴ τὴν ἀνύσεις τελέσαις ὁδόν.

καί: Herod. i. 124 ποίει ταῦτα, καὶ ποίει κατὰ τάχος.

95. γε μάν: strongly adversative. 'But ere he reached the end Aphrodite also came, smiling with kindly heart, hiding her smile, but feigning dire wrath.' Much unnecessary trouble has been caused here by a misunderstanding of the situation. Venus has tormented Daphnis rather in jest than earnest of revenge; she makes pretence of anger and is in heart kind to

him and would save him from destruction if only he will confess his love (cf. 139). ἀδεῖα is therefore not 'glad at Daphnis' plight,' but 'kind' as in Soph. *O. T.* 82. For λάθρια cf. Soph. *Philoct.* 1272 πιστός, ἀτηρὸς λάθρα. ἀνέχοισα not 'restraining' as most editors translate, ruining the sense, but 'keeping up'; cf. Eurip. *Medea* 482. With the whole cf. Nonnus, *Dion.* xxxiv. 303 εἶχε νόον γελῶντα, χόλον δ' ἀνέφηνε προσώπῳ. In 95 ἀδεῖα is to be construed closely with γελάοισα: cf. Pindar, *Pyth.* viii. 12 τραχεία ὑπαντιάξαισα and Aesch. *Eumenid.* 223 πρᾶσσουσιν ἡσυχαιτέραν as if it were an adverb. To construe ἀ Κύπρις ἀδεῖα καὶ γελάοισα is unnatural.

97. κατεύχεο, 'vowed.' λυγίξειν: a metaphor from wrestling; cf. Lucian, i. 249 τοὺς μὲν ἄλλους θεοὺς κατηγωνίσω ἅπαντας.

101. νεμεσσατά: probably 'revengeful.' In Homer of persons = 'reversed.'

102. 'Sith thou dost mark that all my suns are set,

Daphnis shall be a bane to Love even in death.'

Daphnis feels that the struggle is over for him, and that death is the price of his resistance. He takes Venus' words in l. 98 as spoken in earnest; hence his bitter cry against her cruelty, and vow of further battle.

δεδύκειν: infin. from δεδύκω cf. 63. For the metaphor cf. Livy, xxxix. 26 'elatus deinde ira adiecit, "nondum omnium dierum solem occidisse."'

105 sqq. ὃ λέγεται. 'Where the *herdsman* is said to have won Cyprius, get thee to Ida, get thee to Anchises; there are pleasant spots enough; Adonis too is ripe for thy love, for he too is a *herdsman* and hunts the beasts of the field. Then hie thee and stand before Diomedes and say, I have conquered the *herdsman*, Daphnis; fight thou with me.' The italicized words give the key to the sense. Venus has, thinks Daphnis, boasted of her unbroken victories. He retorts in bitter scorn, 'Thy victories have been gained over poor shepherd folk in soft places—over Anchises, Adonis, Daphnis; but remember that thou art not invincible, but fled from Diomedes. Go then and win thy easy triumphs; then in the strength of them challenge a stronger foe on the battlefield and be disgraced, and boast no more.'

There are many difficulties in the detail of the lines; in line 106 τηνεί δρύες, ὧδε κύπειρος (the MS. reading) gives a pointless antithesis. In the parallel passage v. 45 τουτεί δρύες, ὧδε κύπειρος the two together form a pleasant spot. There is no comparison of the merits of the two. As therefore τηνεί appears here in place of τουτεί of v. 45 it is probable that ὧδε has wrongly displaced the real word. I have accordingly substituted ἐνθα. This is supported by a passage in Plutarch, *Quaest. Nat.* 36, quoted in Ahrens' edition.

l. 107 is probably merely interpolated from *Id.* v. *loc. cit.* So arranged the text will fall into pairs of verses, divided by the refrain.

l. 110 is rejected by many editors, but without need. It is partly repeated from v. 107, but such partial repetitions are common in Theocritus.

In l. 112 αὖθις = not 'a second time,' but 'after that'; cf.

Demosth. *Phil.* i. 13 μετὰ ταῦτα Πύδναν, πάλιν Ποτεΐδαιαν, Μεθώνην αὔθις: Soph. *O. T.* 1403. See further *Class. Review*, July, 1896.

115. θῶες: the lengthening of the syllable is justified by the pause and stress of the verse, cf. viii. 65; vi. 22, &c. With this farewell of Daphnis cf. Soph. *Phil.* 936-939:

ὦ λιμένες, ὦ προβλήτες, ὦ ξυνουσίαι
θηρῶν ὀρείων, ὦ καταρρώγες πέτραι,
ὕμιν τάδ', οὐ γὰρ ἄλλον οἶδ' ὅτ' αὖ λέγω,
ἀνακλαίωμαί παροῦσι τοῖς εἰωθόσιν,

and *ib.* 1453.

118. Θύμβριδος. The spelling is uncertain in the MSS. both here and in Servius on *Aen.* iii. 500 who mentions this as 'fossam circa Syracusas' (k has δύβριδος, p θύβριδος, Serv. *loc. cit.* Thibrin or Ybrin). It is doubtful whether Servius' description of the place as 'fossa' is correct. The context does not favour it, but points rather to a well-watered valley. Whatever it was it seems to take its name from Apollo Thymbraeus.

120. Daphnis in these two lines merely proclaims himself aloud to the Nature to which he has bidden farewell. The couplet is not a sepulchral inscription as is Vergil's adaptation, *Ecl.* v. 43, for if so to whom would Daphnis commend the duty of writing the epitaph? He has refused communication with his fellow men.

123 *sqq.* Daphnis calls finally on Pan, the herdsmen's god, and delivers to him his shepherd's pipe.

Λυκαίω: Mount Lycaeus in south-west Arcadia, on the boundaries of Elis.

τύ γε. The pronoun is used thus in either of two alternative clauses, without special emphasis; cf. Herod. ii. 173 λάθοι ἂν ἦτοι μανείς ἢ ὅ γε ἀπόπληκτος γενόμενος. Conversely in first clause, *Odys.* iv. 821; in both, *Odys.* viii. 488.

ἐνθ' = ἐνθε = ἐλθέ.

125. Ἑλίκας, 'and leave the tomb of Helice and the high cairn of Arcas.' Arcas was son of Callisto, translated to the heavens, and made into the constellation Ἑλίκη (The Bear). Callisto was daughter of Lycaon. Λυκαονίδας therefore = 'grandson of Lycaon,' not 'son of.' These tombs are described by Pausanias viii. 35 τάφος Καλλιστοῦς χῶμα γῆς ὑψηλόν, δένδρα ἔχον πολλά: cf. viii. 9. 2 πρὸς δὲ τῆς Ἥρης βωμῶ καὶ Ἀρκάδος τάφος τοῦ Καλλιστοῦς ἐστί. Meineke maintains that the name Helice is only used when the constellation is meant. If it were necessary to find two instances of every usage in Greek a parallel might be quoted from Callim. i. 41 νίανοι Λυκαονίης ἄρκτοιο.

129. ἐκ κηρῶ: join with μελίπνου: honey sweet with its fragrant wax.

ἐλικτάν has gerundival force; 'that can be moved across the lip,' not 'curved to fit round the lip.' See Jebb, Appendix to *Oed. Tyr.* p. 298; cf. γνωτός, ῥηκτός, &c., Monro, *Hom. Gram.* § 246. 2.

130. Ἄιδαν: one of the few instances of a neglect of the 'rule' of the bucolic caesura in the pastoral idylls. The effect is to give the line a sudden heavy cadence, suited to the sense.

132. Daphnis is dead; let all nature change and go awry to show his loss. Conington (on *Ecl.* iii. 89) is hardly right in regarding the lines as a *curse* invoked by Daphnis.

134. ἐναλλα, 'and let all change'; cf. Ovid. *Trist.* i. 8. 5 'Omnia naturae praepostera legibus ibunt.' Vergil seems to have mistranslated the line: *Ecl.* viii. 58 'omnia vel medium fiant mare,' taking ἐναλλα as = ἐνάλια. The line is however of doubtful authenticity. It breaks the here regular arrangement of four-line strophes; and among the specified changes the general πάντα ἐναλλα is weak.

135. ἔλκοι, 'worry.' Herod. i. 140 ἐλκυσθῆναι ὑπὸ κυνῶν: cf. the proverb ὁ νεβρός τὸν λέοντα, Lucian, *Dial. Mort.* viii. 1.

136. κῆς ὀρέων, 'and let the owls cry to the nightingales upon the hills,' i.e. cry in rivalry.

140. ἔβα ῥόον, 'went down to the stream of death.' ῥόον is accus. of motion to; cf. xiii. 29; xxv. 141.

141. A favourite form of 'closing line' in Theocritus, divided into two rhythmic parts, balanced, and antithetical; see *Introd.*, and cf. i. 126; xv. 86; xiii. 7, &c.

145. ἐς ὕστερον . . . ᾄσω: an echo of the ending of the Homeric hymns; e.g. *h. Demet.* 495 αὐτὰρ ἐγὼ καὶ σείο καὶ ἄλλης μνήσομ' ἀοιδῆς.

147. ἀπ' Αἰγίλῳ ἰσχάδα, 'figs from Aegilus.' For construction cf. xxiv. 111; ix. 34; Aesch. *Eumenid.* 183; Arist. *Acharn.* 146 ἀλλᾶντας ἐξ Ἀπατουρίων: ib. 192 πρεσβέων ἐς τὰς πόλεις.

Αἰγίλῳ. Theocritus probably means Aegilia in Attica, where figs of special excellence were grown, and calls the place by the name of its eponymous hero Aegilus (Hiller).

150. Ὠρᾶν. The Hours are the givers of all beauty and fragrance, cf. xv. 104; cf. a fragment of the Cypria quoted by Athenaeus (xv. 682 d)

εἴματα μὲν χροῖ ἔστο τὰ οἱ Χάριτες τε καὶ Ὠραι
ποίησαν καὶ ἔβαψαν ἐν ἀνθεσιν εἰαρινοῖσιν,
οἷα φέρουσ' ὦραι, κ.τ.λ.:

Pindar, *Nem.* viii. 1.

151. Κισσαίθα: name of a goat.

αἱ χίμαιραι. The article with the nom. plural is not uncommon in place of vocative; cf. v. 100; Arist. *Clouds* 601. With singular, iv. 45, note. So in Shakespeare:

'The jewels of our father, with washed eyes
Cordelia leaves you.'—*King Lear*, i. 1. 263.

II.

I have discussed the literary aspects of this poem in the Introduction, p. 32.

Vergil imitates it in the eighth eclogue, but with singular lack of taste makes of it merely an 'amoebian exercise' put into the mouth of a shepherd, Alphesiboeus, thereby destroying all the pathos of the original! Horace (*Epode* 5) has a few

verbal resemblances, but the spirit of his work is utterly different, as presumably was that of Sophron's mime, from which Theocritus is said by the Scholiast to have borrowed the form of the poem.

Nearer to Simaetha in the pathos of loneliness, than any previous creation of Greek literature, is the nameless speaker in Mr. Grenfell's 'Erotic Fragment.' Cf. the following fragments: ὀδύνη μ' ἔχει ὅταν ἀναμνησθῶ ὥς με κατεφίλει ἐπιβούλως μέλλων με καταλιμπάνειν . . . ἄστρα φίλα καὶ συνερῶσα πότνια νύξ μοι παράπεμψον ἔτι με νῦν πρὸς δν ἡ Κύπρις ἐγδοτον ἄγει με καὶ ὁ πολὺς ἔρως παραλαβών· συνοδηγὸν ἔχω τὸ πολὺ πῦρ τὸ ἐν τῇ ψυχῇ μου καίόμενον . . . Nearer still in spirit is a modern Greek love chant which Mr. Andrew Lang quotes (Intr. to Trans. p. xvi): 'Bright golden Moon that now art near thy setting, go thou and salute my lover, that stole my love and kissed me, and said, "never will I leave thee." And lo, he has left me like a field reaped and gleaned, like a church where no man comes to pray; like a city desolate. Therefore I would curse him, and yet again my heart fails me for tenderness. Nay even so I will lay my curse upon him, and let God do even as he will, with my pain and with my crying, with my flame and mine imprecations.'

The date of the idyll is before 264, as is to be gathered from line 115. The Philinos there mentioned is no doubt Philinos of Cos, winner of the Stadium at Olympia in 264, 260. From the manner in which Philinos is spoken of it is obvious that he had not attained pan-Hellenic fame (cf. Wilamowitz-Moellendorf, *Aratos von Kos*, p. 184).

From this and from the mention of the *Myndian* Delphis, i. e. from Mynda in Caria, the scene of the idyll is determined as Coan.

1. δάφναι: see on l. 11.

Thestylis. The writer of the Greek argument says that Theocritus τὴν Θεστυλίδα ἀπειροκάλως ἐκ τῶν Σώφρονος μετήνεγκε Μίμων, apparently meaning that while in Sophron there was dialogue between women in Theocritus Thestylis is a mute, and that this is ἀπειρόκαλον (see Jahn. *Hermes* 2). The literary criticisms of the Scholiasts are not as a rule very acute; this one is no exception. Thestylis is needed to make the opening of the poem more than idle talk; what place there could be for speech on her part let the Scholiast see.

2. τὰν κελέβαν. The cauldron in which the magic brew was made; cf. *Macbeth*, iv. i. 11.

φοινικέω. Crimson was especially associated with magical rites; cf. Lysias, vi. 52 καὶ ἐπὶ τούτοις ἱέρειαι καὶ ἱερεῖς στάντες κατηράσαντο πρὸς ἐσπέραν καὶ φοινικίδας ἀνέσεισαν κατὰ τὸ νόμιμον τὸ παλαιὸν καὶ ἀρχαῖον.

οἶδς ἄωτῳ: fine wool (the original Homeric sense, *Iliad* xiii. 599; of linen, *Iliad* ix. 661; contra, Theocr. xiii. 27).

3. τὸν ἐμὸν βαρὺν εὖντα φίλον . . . ἄνδρα, 'my cruel sweet lover.' The pathos is spoilt by making φίλον predicate; cf. Eurip. *Phoeniss.* 1446 φίλος γὰρ ἐχθρὸς ἐγένετ', ἀλλ' ὅμως φίλος: and Catullus' 'Odi et amo.'

ὥς, 'since,' not 'in order that'; cf. l. 9 note.

καταθύσομαι: cf. ll. 10, 159. There is no variant in the MSS., and on l. 159 Schol. k has καταδήσω φησὶν αὐτὸν τοῖς φαρμάκοις (a clear proof that he did not read καταδήσω). καταδήσομαι is generally read in all three places from a 'restoration' of the Scholiast here by Toup—falsely. καταδέω is the usual word for 'binding by magic' (cf. κατάδεσμος, κατάδεσις), and would never be changed to the unusual καταθύεσθαι. The word must = ἐκ θυῶν καταμαγεύειν, 'charm by fire magic,' and is supported by Aesch. *Eumenid.* 328:

ἐπὶ δὲ τῷ τεθυμένῳ
τόδε μέλος . . .
ὕμνος ἐξ Ἑρινύων
δέσμιος φρενῶν.

4. δωδεκαταῖος ἀφ' ὧ τάλας. The twelfth day is frequently mentioned as critical; *Odys.* ii. 374, iii. 391; Ap. Rhod. i. 1079. Tr., 'Who hath not been near me, for twelve days since'; cf. l. 157. The full construction would be ὅς μοι οὐδέποθ' ἵκει—δωδεκαταῖος (ἐστὶν) ἀφ' ὧ ἵκει. In l. 157 νῦν δέ τέ νιν οὐδέποτ' εἶδον—δωδεκαταῖος (ἐστὶν) ἀφ' ὧτε εἶδον. For ἀφ' οὗ added to these adjectives in -αῖος, cf. Xen. *Hellen.* v. 3. 19 ἐβδομαῖος ἀφ' οὗ ἔκαμιν ἐτελεύτησε: Lucian, *Halcyon* 5 τὰ πεμπταῖα ἐκ γενετῆς βρέφη. 'Time since which' is constantly expressed in Greek by a parenthetical πολλὸς χρόνος ἐξ οὗ, cf. Isocrates, 91 d οὗτοι γὰρ ἄρχοντες τῶν Ἑλλήνων οὐ πολλὸς χρόνος ἐξ οὗ κατὰ γῆν καὶ κατὰ θάλασσαν: Soph. *Ajax* 600 (Lobeck, *ad loc.*). Here that form of expression is *personalized*; Eurip. *I. T.* (e conj. Heath):

χρόνιοι γὰρ ἤκουσ' οἷδ' ἐπεὶ βωμὸς θεᾶς
Ἑλληνικαῖσιν ἐξεφονίχθη ῥοαῖς.

For ταλαῖς see Ahrens, *Dial.* ii. 174.

5. ζοοί. The plural *masculine* is used by a woman referring to herself. Eurip. *Androm.* 357:

ἐκόντες οὐκ ἄκοντες, οὐδὲ βώμιοι
πίτνοντες αὐτοὶ τὴν δίκην ὑφέξομεν.

6. θύρας. The -ας (Doric acc. plural) is lengthened in arsis cf. viii. 65, vii. 104. The plural would not be used in Classical Greek of a house door; but cf. Lucian, *Dial. Mort.* ix. 2. (Cobet reads θύραν.)

ἀνάρσιος, emphatic by its position, and almost amounting to a curse. Cf. the Homeric νήπιος . . . σχέτλιοι: Ap. Rhod. i. 1303:

εἰ μὴ Θρηκίῳ δύνω νῆες Βορέας
. . . ἐρητύεσκον ἐπεσσιν
σχέτλιοι· ἦ τέ σφιν στυγερὴ τίσις ἔπλετ' ὀπίσσω.

7. See on iv. 6; cf. xxii. 168 and Demosth. *De Fals. Leg.* § 21 εἶπε δὲ τοιοῦτους λόγους ὥσθ' ἅπαντας ὑμᾶς λαβὼν ᾤχετο, 'he carried you away with him.'

9. ὥς νιν ἴδω, καὶ μέμφομαι. μέμφομαι is parallel with βασεύμαι: it cannot be taken as dependent on ὥς, 'in order

that I may blame,' since there is no instance of *ὥς* with the fut. ind. in a purely *final-adverbial*-sentence. The apparent instances are all to be taken as noun clauses (as *ὅπως* and fut. indic.) dependent on the main verb. Lucian, *Βίων Πρᾶσις* 1 *κοσμήσας ὥς φανοῦνται*: Lysias, xx. 23 *παρεσκεύασαν ὥς ἂν εἴημεν*: Arist. *Frogs* 1121:

καὶ μὴν ἐπ' αὐτοὺς τοὺς προλόγους σου τρέφομαι
ὅπως . . . βασανιῶ.

In all there is expressed or implied a notion of 'striving' or 'precaution' (see Sonnenschein, *Syntax*, 369 a, and additional examples in Liddell and Scott, *ὅπως*, B. 2. b).

10. *ἐκ θυέων*, will enchant him by fire magic; Ap. Rhod. iii. 845. *ἐκ* expresses the source of the spell, and is more graphic than would be the dative (of instrument). Soph. *O. C.* 848:

οὐκουν ποτ' ἐκ τούτοιιν γε μὴ σκήπτροιν ἔτι
ὀδοιπορήσεις.

11. *ποταείσομαι ἄσυχᾳ, δαῖμον*: altered by Kiessling and subsequent editors to *ἄσυχᾳ δαῖμον*. But the sense is not 'submissa voce tibi, Luna, dolores meos conquerar' (Meineke); but 'I will sing my invocation in a hushed voice of awe.'

Nor has *δαῖμον* been rightly understood. Simaetha is not addressing the moon as the peaceful goddess of night but the daemon of magic; the counterpart in heaven of Hecate in hell. Lines 14-16 are this very incantation addressed to the 'diva triformis,' Hecate. Cf. Lucian, *Νεκρομαντ.* 465 *ῥῆσίν τινα μακρὰν ἐπιλέγων ἦν οὐ σφόδρα κατήκουον· ἐπίτροχον γάρ τι καὶ ἀσαφὲς ἐφθέγγετο πλὴν ἑώκει γέ τινας ἐπικαλεῖσθαι δαίμονας*: ib. 466 *τὴν ἐπωδὴν ἐκείνην ὑποτονθορύσας*: cf. ib. 469.

In the magic formulae preserved to us we have constant invocations of the *νεκυδαίμων*, 'demon of the dead' (Brit. Mus. Papyrus XLVI) *νεκυδαίμων ὅστις εἴ, παραδίδωμι σοὶ τὸν δαίνα ὅπως μὴ ποιήσῃ τὸ δαίνα πρᾶγμα*: Paris Pap. Z. 1496 (see E. Kuhnst, *Rhein. Mus.* 1894, p. 37) *ὀρκίζω σε νεκυδαίμων κατάδησον τὴν δαίνα φιλοῦσαν, ἐρῶσαν*.

The Magic Ceremonial of Id. II.

Throughout the first part of the poem Theocritus reproduces accurately the rites and symbolisms of the two branches of 'Fire magic' and 'Philtro-Witchcraft' (classed generally in l. 1 under (a) *δάφναι*, (b) *φίλτρα*).

(1) In 'fire magic' some quickly burning substance (*ἄλφιστα*, 18; *δάφνα*, 23; *κηρός*, 28; *πίτυρα*, 33) or some relic (*κράσπεδον*, 53) was taken as a symbol of the object of the charm, and consumed in the fire while a charm or curse was pronounced, that as the symbol consumed so might the person consume (see ll. 21, 26, 31). So the Paris Pap. Z. 1496 foll. gives a form of charm to be used with *ζμύρνα*—myrrh—and fire. *Ἀγωγὴ ἐπὶ ζμύρνης ἐπιθυομένης . . . πέμπω σε πρὸς τὴν δαίνα τῆς δαίνα . . . ἵνα μοι ἄξῃς αὐτὴν . . . εἰ κοιμᾶται μὴ κοιμάσθω ἀλλ' ἐμὲ μόνον τὸν δαίνα κατὰ*

νοῦν ἐχέτω, ἐμοῦ μόνον ἐπιθυμῶμαι, ἐμὲ μόνον στεργέτω (cf. Theocr. ii. 44-46) ἐξορκίζω σε ζυῖρνα κατὰ τῶν τριῶν ὀνομάτων ἀνόχω ἀβράσαι τρα—ὡς ἐγὼ σε κατακάω καὶ δυνατὴ εἶ οὕτω ἧς φιλῶ κατάκωσον τὸν ἐγκέφαλον (ll. 26, 29) ἔκκανσον καὶ ἔκστρεψον αὐτῆς τὰ σπλάγχνα, ἔκσταξον αὐτῆς τὸ αἷμα ἕως ἂν ἔλθῃ πρὸς ἐμέ. Or an old German charm: 'Schrieb auff ein weyss glas dyse wartt . . . und leg das glas zu dem feure, und sprich dise wartt: Als hayss das glas ist als hayss sy der N nach mir' (quoted by Kuhnert *loc. cit.*).

The object burned might be made into a rough image of the person, but there was no need for this. Althaea wrought the doom of Meleager by burning a log of wood identified with him.

καίῃ τε δαιδαλέας
ἐκ λάρνακος ὠκύμορον
φιτρὸν ἀγκλαύσασα· τὸν δὴ
μοῖρ' ἐπέκλωσεν τότε
ζῶας ὄρον ἀμετέρας ἔμμεν.—Bacchyl. v. 140.

(2) Charms without fire were (1) potions (l. 58); (2) spells wrought by herbs possessing occult virtues (θρόνα, 59: ἵππομανές, 48), or by representative objects acting by sympathy, Brit. Mus. Papyrus XLVI = Cambr. Antiq. Soc. Publication, ii. § 3 παραδὸς τὸν κλέπτην τὸν κλέψαντά τι· ὅσον κρούω τὸ οὐάτιον (a rough drawing) σφύρη ταύτῃ ὁ τοῦ κλέπτου ὀφθαλμὸς καὶ φλεγμαινέσθω ἄχρι οὗ ἂν αὐτὸν μὴνύῃ: cf. the use of the ρόμβος, Theocr. ii. 30.

14. Cf. Ap. Rhod. iii. 1210 Βριμῶ κυκλήσκων Ἐκάτην ἐπαρωγὸν ἀέθλων: cf. ib. 860.

15. 'Making these spells as potent as those of Circe'; brachylogical comparison. Herod. ii. 134 πυραμίδα δὲ οὗτος ἀπελίπετο πολλὸν ἐλάττω τοῦ πατρός.

16. *Perimede*: Propert. ii. 4. 18 (if reading there is sound) 'Perimedeae gramina cocta manus.' Apparently the same as Agamede of *Iliad* xi. 740:

ξανθὴν Ἀγαμήδην
ἥ τόσα φάρμακα ἤδη ὅσα τρέφει εὐρεῖα χθών.

17. Ἵνυξ: the 'wryneck,' which was bound by the sorceress to a wheel, and spun rapidly in one direction (αἱ ταῖς φαρμακίσι γυναιξὶν προσφιλεῖς Ἵνυγες, Dionys. *Paraph. de Avibus*, i. 23); then used of the wheel itself, *A. Pal.* v. 204 (Asclepiades?)

Ἵνυξ ἡ Νικοῦς, ἥ καὶ διαπόντιον ἔλκειν
ἄνδρα, καὶ ἐκ θαλάμων παῖδας ἐπισταμένη,

πορφυρέης ἁμνοῦ μαλακῇ τριχὶ μέσσα δεθεῖσα
τῆς Λαρισαίης ξείνια φαρμακίδος.

Lastly of any charm, Pind. *Ol.* iv. 35; Verg. *Ecl.* viii. 68 rather tamely 'ducite ab urbe domum, mea carmina, ducite Daphnim.'

18. ἄλφιστα . . . τάκεται. Here begins the use of the fire magic. τάκεται is rather strange with ἄλφιστα, but cf. Hesiod, *Theog.* 867 ὡς ἄρα τήκετο γαῖα σέλα πυρὸς αἰδομένοιο; cf. 861 καίετο

γαῖα (*κάεται* is given as v. l. in Scholiast, but is probably a mere gloss: *τύφεται*, Meineke, Frit. Hill.).

19. 'Whither are thy wits flown'; cf. xi. 72; Arist. *Eccl.* 156 *τάλαινα, ποῦ τὸν νοῦν ἔχεις*;

20. *ἦ ῥά γέ . . . τέτυγμαι*; a question suits the context better than an (aside) statement; but *ἦ ῥά γέ τοι* (MS.) is not used in interrogations.

τίν = *σοί*.

ἐπίχαρμα: (an object of) scorn; cf. xii. 11, note.

21. *πάσσ' ἅμα*, not *πάσσ', ἅμα καί*: cf. *A. Pal.* vi. 202 *ζώνην τοι ὁμοῦ καὶ τόνδε κύπασσιν*.

τὰ Δέλφιδος ὀστία. The meal is taken as a symbolical representation of Delphis, as the laurel and wax in 23, 28.

23. Verg. *Ecl.* viii. 83. For the chiasmus cf. v. 145. *ἐπὶ Δέλφιδι, 'against Delphis'*; cf. xxii. 134, 142; Propert. ii. 28. 35:

'Deficiunt magico torti sub carmine rhombi,
Et tacet extincto laurus adusta foco.'

24. *λακεῖ μέγα*, 'crackles loud.'

καππυρίσασα = *καταπυρίσασα*: intransitive 'catching fire.'

25. *οὐδὲ . . . εἶδομες*. There is no stumbling-block in the use of the aorist here; 'the laurel burnt so quickly that we saw not even the ashes.'

26. *σάρκ' ἀμαθύνει*: 'so may Delphis waste his body in the flame (of love).' For the active form of expression cf. xxiv. 124; xv. 85, note.

28. *κηρόν*: not necessarily an image of Delphis in wax, as Horace, *Ep.* xvii. 76 'cereas imagines'; Ovid, *Heroid.* vi. 91 'Devovet absentes simulacraque cerea fingit.'

σὺν δαίμονι, 'with the aid of the daemon'; *vid. supra* on ll. 11, 14. For *σὺν* cf. vii. 12; *Iliad* xi. 792 *τίς δ' οἶδ' εἴ κέν οἱ σὺν δαίμονι θυμὸν ὀρίναις*, 'whether you would with the favour of God.'

30. *ρόμβος ὁ χάλκεος*: see note on l. 17; Horace, *Ep.* xvii. 7 'retro solve turbinem'; Ovid, *Fasti* ii. 575 'tum cantata ligat cum fusco licia rhombo' (Fritzsche).

30. *ἐξ Ἀφροδίτας*: cf. vii. 112; vii. 55 *ὀπτεύμενον ἐξ Ἀφροδίτας*. The preposition here expresses the agent, as in l. 7 the means.

33. *πίτυρα*, 'bran' is mentioned as used in mystic rights, though differently to this ceremonial, Demosth. *De Cor.* § 313. *θυσῶ*, not 'sacrifice' but 'burn'; cf. Excursus on l. 11 (first extract). The sense of the passage is well given by Wuestemann, 'furfures in ignem coniciam ut ad me revocem illum, te adiuvante, Hecate; tu enim firmissimum quodvis movere possis.'

τὸν ἐν ᾿Αἰδα κινήσας ἀδάμαντα: *ἐν ᾿Αἰδα*, cf. i. 103. The dative *ᾗδᾳ* has no good MS. authority.

κινήσας (k), 'thou could'st move.' The bare optative to express possibility in a main clause is common enough in Homer and all but Attic Greek; cf. *Odys.* iii. 231 *ῥεῖα θεός γ' ἐθέλων καὶ τηλόθεν ἄνδρα σάωσαι*: Ap. Rhod. i. 767 *ὃ καὶ δηρὸν ἐπ' ἐλπιδι θηήσαιο*, *vid. Index, s. v. Optative*.

τὸν ἐν ᾿Αἰδα was altered to *ἀναιδῇ* by Taylor, whom most

of the modern editors follow. MSS., Scholia, and sense are against this.

τὸν ἐν ᾿Αἶδα ἀδάμαντα = the adamant in hell = the gates of hell; cf. Propert. v. 11. 4 'non exorato stant adamante viae'; Verg. *Aen.* vi. 552; Ovid, *Metam.* iv. 452 'carceris ante fores clausas adamante'; cf. v. 160. These are appropriately mentioned as yielding to the power of Hecate, queen of hell. Cf. also Lucian, *Νεκρομαντ.* 6 ἤκουον δὲ αὐτοὺς (the Zoroastrians) ἐπὶ δαίς τε καὶ τελεταῖς τισὶ ἀνοίγειν τοῦ ᾿Αΐδου τὰς πύλας.

34. εἴ τί περ: cf. vii. 4.

35, 36. A sign that the invocation is answered is given by the barking of the dogs through the town; 'the goddess is at the cross-roads: sound the brass cymbal quickly.'

ἀνὰ πτόλιν, 'up through the town'; one dog starts barking, and the rest take it up in turn. κατὰ πτόλιν would = about the town.

ἄχει is not used elsewhere with an accusative of the thing struck (a cognate acc. of the sound made is common enough with all verbs of the kind, e.g. Soph. *Trach.* 871), but cf. Pind. *Ol.* x. 93:

αἰείδετο δὲ πᾶν τέμενος τερπναῖσι
θαλίαις.

The custom of striking gongs, &c. at eclipses still prevails as in ancient times (Tacitus, *Annals* i. 28); at Athens this tom-tom music was used in connexion with the rites of Persephone.

39, 40. *Vid.* Introd. The lines express beautifully the contrast between the calm of sea and air, and the wild unrest of the girl's heart; cf. Tennyson, *In Mem.* xi:

'Calm and deep peace in this wide air,
These leaves that redden to the fall;
And in my heart, if calm at all,
If any calm, a calm despair.'

And in Greek where such contrasts are rare (though there is no lack of deep felt descriptions of nature's moods, Aleman 60, Aesch. *Agam.* 565) read Simonides' *Danae* (fr. 37, Bergk); cf. Statius, *Silv.* v. 4; Verg. *Aen.* iv. 522.

40. ἐπὶ τήνῃ: cf. x. 31.

43. ἐς . . . τρίς: i. 25, note. A triple call was used in all ritual, Verg. *Ecl.* viii. 76; Pind. *Pyth.* iv. 109 ἐς τρίς αὐδάσαισα. Dia = Naxos. The magic is here exchanged for prayer and curse.

45. τόσσον ἔχει λάθας: sc. αὐτόν. Greek says: ἔχει με ὕπνος· φλυαρία (Plato, *Rep.* 336 c), ἔρως (Pind. *Isth.* viii. 64, &c.); so Latin 'quae te dementia cepit?'

46. A different form of the legend, *Odyss.* xi. 321. Catullus (64) agrees with Theocritus. λάθας . . . λασθῆμεν. Theocritus is fond of expressing his comparisons thus with the same or analogous words in both clauses, i. 23; ii. 28, 108, 114; vii. 97; x. 2; v. 52, &c.

48. ἵππομανές. It is not clear whether Simaetha here makes any use of this philtre or merely refers to its power. It is

rather tempting to transpose the stanza with the next, in order to bring the *ἵππομανές* into connexion with the *θρόνα* of l. 59. The change from *φίλτροκαταδεσμός* here to fire magic again in 53, and again to philtres in 58, is awkward.

51. *μαινομένῳ ἵκελος*: cf. Ap. Rhod. i. 634 *Θυιάσιν ὠμοβόροις ἵκελαι*.

λιπαρᾶς: Ovid, *Heroid.* xvi. 149 'nitida'; ib. xix. 11 'uncta palaestra' (Renies).

53. Verg. *Ecl.* viii. 91; Lucian, *Dial. Meret.* iv. § 5 *ταύτας* (τὰς κρηπίδας αὐτοῦ) *κρεμάσασα ἐκ πατιάλου ὑποθυμῇ τῷ θεῷ, πάττουσα καὶ τῶν ἄλων ἐπὶ τὸ πῦρ. λέγει δὲ ἀμφοῖν τὰ ὀνόματα καὶ τὸ ἐκείνου καὶ τὸ σὺν* εἶτα ἐκ τοῦ κόλπου προκομίσασα *ρόμβον ἐπιστρέφει ἐπωδὴν τινα λέγουσα ἐπιτρόχῳ τῇ γλώσση, βαρβαρικὰ καὶ φρικώδη ὀνόματα*, with the result that the possessor of the shoes forthwith appeared.

58. *ποτὸν κακόν*, 'a deadly draught.' Simaetha overcome by her grief and pain gives way to despair. If he will not come, to-morrow I will make an end of him and all. Then she rouses herself to one more attempt by the power of magic herbs smeared on the doorway; see Legrand, *Étude*, p. 117, note.

59. *δέ*: in clause after vocative; *Iliad* i. 282 *Ἀτρείδῃ, σὺ δὲ παῦε τεὸν μένος*; Eurip. *Hecuba* 372. Not in Comedy or Orators (Jelf, p. 134).

θρόνα: magic herbs, or a brew prepared therefrom; as *ἄνθεα* for 'honey' in Pseudo-Phocyl. 174:

*μέλισσα
μυριότρητα κατ' ἄνθεα κηροδομοῦσα*

Cf. Nicander, *Alexiph.* 153:

*ἦ καὶ σιραίοιο πόσιν διπλήθεα τεύξαις
σὺν δέ τε πηγανόντας (of rue) ἐνιθρύψειας ὀράμους
ὀργάζων (kneading) λίπεῖ ροδέῳ θρόνα.*

60. *καθ' ὑπέρτερον*, 'on the upper part of the lintel'; cf. Aratus 497 *καθ' ὑπέρτερα γαίης ἄς ἔτι καὶ νύξ*. MSS. have *καὶ νῦν*, and then insert (except k) *ἐκ θυμῷ δέδεμαι, ὃ δέ μιν λόγον οὐδένα ποιεῖ*. This line is ungrammatical (*ποιεῖ* should be *ποιεῖται*), and breaks the regularity of the four line verses; it is also nonsense. *καὶ νῦν* must therefore be altered to make a finite clause. Buecheler's *καὶ νύξ*, or Ribbeck's *ἄς ἔτι νύξ ἦ*, or Fritzsche's *καιρός*, are all possible, and might all be supported by Schol. k *ἕως ἔτι ἐνδέχεται καταδεθῆναι αὐτόν. ἀλλ' ἴθι καὶ νῦν*, C. Hartung (? *ἄσσε δὲ καὶ νῦν*, ed.) or *ἄς ἔτ' ἐγὼ νῦν*, the sentence breaking off.

ἄς = *ἕως*.

61. *ἐπιφθύζουσα*, 'to avert the evil of the spell from yourself'; cf. vii. 127.

64. Thestylis goes away on her errand, and Simaetha tells the story of her love to the still night: how at a sacred procession she had seen Delphis, had loved at once, had won him and lost him. Such monologues are common in the Greek drama; cf. Soph. *Trach.* 1; Eurip. *Androm.* 91 sqq.:

*χώρει νῦν ἡμεῖς δ', οἷσπερ ἐγκείμεσθ' ἔτι
θρήνοισι καὶ γόοισι καὶ δακρύμασι,
πρὸς αἰθέρ' ἐκτενούμεν.*

Here Simaetha appropriately takes into her confidence the Moon-goddess who had helped her in the working of her spell.

66. ἄμμιν, 'to my woe'; but μοι in 65, 'brought on me.'

τῷ εὐβούλοιῳ = τῷ Εὐβούλοιῳ, 'the daughter of Eubulus.'

κανηφόρος = ἄλσος ἐς Ἀρτέμιδος. The occasion was a public festival in honour of Artemis. In the procession to the shrine unmarried girls were chosen as bearers of the sacred baskets (κανᾶ). The passage is made clear by Xen. Ephes. ii. 2 ἤγετο δὲ τῆς Ἀρτέμιδος ἐπιχώριος ἑορτὴ ἀπὸ τῆς πόλεως ἐπὶ τὸ ἱερὸν . . . ἔδει δὲ πομπεύειν πάσας τὰς ἐπιχωρίους παρθένους . . . παρήεσαν δὲ κατὰ στίχον οἱ πομπεύοντες. πρῶτα μὲν τὰ ἱερὰ καὶ δᾶδες καὶ κανᾶ καὶ θυμιάματα ἐπὶ τούτοις ἵπποι καὶ κύνες καὶ σκεύη κνηγητικά τὰ μὲν πολεμικὰ τὰ δὲ πλείστα πολεμικὰ . . . ἦρχε δὲ τῆς τῶν παρθένων τάξεως Ἀνθεια: cf. Ovid, *Met.* ii. 712.

67. πολλὰ μὲν . . . ἐν δέ; a variant on the usual expression ἄλλα τε . . . καί: cf. Cebes Tabula, *ad inii.* πολλὰ μὲν καὶ ἄλλα ἀναθήματα ἐθεωροῦμεν ἀνέκειτο δὲ καὶ πίναξ τις.

τᾷ = Ἀρτέμιδι 'in whose honour.'

68. θηρία: see the extract from Xenoph. Ephes., *supra*. Hartung holds the extraordinary opinion that the beasts were represented in painting.

70. Θευχαρίδα = Θεοχαρίδον.

Θρᾶσσα: probably to be taken as proper name; cf. Herondas, i. 1 θρεῖσσα ἀράσσει τὴν θύρην τις.

τροφός: not 'my nurse,' but 'Th.'s.'

ἡ μακαρίτις, 'now gone to her rest.' Hiller quotes Aristoph. frag. in Stobaeus, *Flor.* cxxi. 18:

διὰ ταῦτα γὰρ τοι καὶ καλοῦνται μακάριοι
πᾶς γὰρ λέγει τις, ὁ μακαρίτης οἷχεται.

Cf. Herondas, vi. 55 τούτῳ Πυμαιθὶς ἡ μακαρίτις ἐχρήτο. The expression was therefore one in popular use.

72. ὁ μέγαλοτος. A person commenting on his or her own action uses the adjective with the article; cf. iii. 24; ii. 138; Soph. *Antig.* 274; *Oed. Tyr.* 1379.

73, 74. 'How we remember such trifles in such awful moments! the scrap of the book that we have read in a great grief, the taste of that last dish that we have eaten before a duel, or some such supreme meeting and parting.'—Thackeray, *Esmond*.

76. 'And now halfway along the road, at Lycon's gardens, I saw Delphis.'

μέσον clearly means 'midway between home and my destination,' and is further defined by τὰ Δύκωνος: cf. *Odys.* vii. 195:

ὥς . . . μὴ . . . τι μεσσηγὺς γε κακὸν καὶ πῆμα πάθῃσι
πρὶν γε τὸν ἧς γαίης ἐπιβήμεναι.

(= between here and Ithaca). The adverbial use of μέσον is rare, but occurs Eurip. *Or.* 983. The ellipse of one of the two extremes between which a thing is μέσος is common. Arist. *Aves* 187 ἐν μέσῳ δῆπουθεν ἀήρ ἐστι γῆς: sc. καὶ τοῦ οὐρανοῦ.

77. 'Love at first sight at a religious procession' is part of the stock-in-trade of the New Comedy and the Romancists; cf.

Plautus, *Cist.* i. 1. 91 (Hiller); Herondas, i. 56 Γρύλλος . . . ἰδὼν σε καθόδῳ τῆς Μίσης ἐκύμνηε τὰ σπλάγχν' ἔρωτι καρδίην ἀνοιστρηθεῖς : Musaeus, *Hero and Leander*, 42 sqq. : Charito, A. 1 (a passage closely modelled on Theocritus) Ἀφροδίτης ἑορτῇ δημοτελῆς· καὶ σχεδὸν πᾶσαι αἱ γυναῖκες ἀπῆλθον εἰς τὸν νεῶν· τότε δὲ Χαιρέας ἀπὸ τοῦ γυμνασίου ἐβάδιζεν οἴκαδε στίλβων ὥσπερ ἀστήρ· ἐπήνθει γὰρ τῷ λαμπρῷ τοῦ προσώπου τὸ ἐρύθρημα τῆς παλαίστρης ὥσπερ ἀργύρῳ χρυσός.

80. ἀπό belongs to λιπόντων (tmesis) not to γυμνασίοιο.

82. ὡς ἶδον, ὡς ἐμάνην, ὥς μεν, 'I saw, was fascinated, my heart was fired'; the three actions followed one on the other immediately. Note that the second ὡς is not accented, and we are not to translate, 'as I saw so I was fascinated.' The explanation of the construction is doubtful. Similar passages are found—

(1) With ὡς : Theocr. iii. 42; *Πιάδ* xix. 16 ὡς εἶδ' ὡς μιν μάλλον ἔδν χόλος : *Ib.* xx. 424 ὡς εἶδ' ὡς ἀνέπαλτο (*alii* ὡς) : *Ib.* xiv. 294 : Mosch. i. 74 : Coluth. 251 ὡς ἴδεν ὡς ἐνόησε. Possibly *Odys.* xvii. 218; Oppian, *Hal.* iv. 97.

(2) ὅσσον : Theocr. iv. 39 ὅσσον αἶγες ἐμὴν φίλαι, ὅσσον ἀπέσβης, 'dear are my goats, dear thou in death.'

(3) ὅς : Theocr. xv. 25 ὦν ἴδες, ὦν εἶπες ('*si sic legendum*') : Theognis 169 ὃν δὲ θεοὶ τιμῶσ' ὃν καὶ μαμεινένος αἰνεῖ (? *Ib.* 800 ἀλλ' ὃς λῳίος ὃς μὴ πλεόνεσσι μέλοι : Ap. Rhod. iv. 1051 ὄντινα γοννάζοιτο ὃς μιν θαρσύνεσκε).

(4) Latin : *ut*, Verg. *Ecl.* viii. 41 'ut vidi, ut perii, ut me malus abstulit error !'

(5) *dum* : Catullus, lxii. 45 'dum . . . dum' is usually taken to be 'while,' 'so long,' but wholly unnecessarily. The verb to 'sic virgo' is understood from above, and each 'dum' = while. The reading is conjectural in Anon. ap. Hesych. ἥ μὲν κλέος ἥ δὲ καὶ ἥσθα. The passages are so curiously alike that a single explanation of them all seems to be required. M. Haupt (*Orusc.* ii. 467) took ὅσσον . . . ὅσσον in Theocr. iv. 39 as *both demonstrative*, but used by false analogy. This will hardly do for the ὡς examples; certainly not for Vergil's 'ut vidi,' and hardly for the ὅς cases, since the demonstrative use of ὅς is limited to its employment in the *nominative* + μέν or δέ, or preceded by καί or οὐδέ, Monro, *Hom. Gram.* 265. The Theognis example (169) will not be explained.

(b) To take all as direct exclamations is impossible in view of the fact that ὅς is not so used, and in view of the sense required.

(c) It remains then to recognize all as *relatives*. Now ὡς ἶδον = when I saw (or as I saw) = the time of seeing (or the manner of seeing). So ὡς ἐμάνην, 'my fascination.' ὅσσον αἶγες ἐμὴν φίλαι = how dear my goats are = the dearness of my goats. So ὅσσον ἀπέσβης, 'the dearness of thee.' ὃν θεοὶ τιμῶσ', 'the man loved of heaven.' *ut vidi* = 'my seeing,' &c. Put these *noun equivalents* in simple juxtaposition, and we get :

(1) Seeing, madness, fire of love.

(2) The dearness of my goats, the dearness of thee.

(3) The man loved of heaven, the man praised of others.

I.e. the things *identified* are put alongside of one another

abruptly where logically we might have had τὸ ὡς ἴδον ἴσον ἐδύνατο τῷ ὡς ἐμάνη.

83. τὸ . . . κάλλος, 'my colour paled from me.' Not as Seyffert would have it, 'the beauty of the scene swam before my eyes.'

84. ὥς, 'how,' for ὅπως, 'as often,' Isocr. 74 ε οὐκ ἄδηλον ὡς ἂν διατεθείεν.

88. ὁμοῖος . . . θάψω: cf. Sappho, ii, 14 χλωροτέρα δὲ ποίας ἔμμι, τεθνάκην δ' ὑλίγωφ' ἰδείους φαίνομαι: Catullus, lxiv. 100 θάψος: Arist. *Wasps* 1413 γυναιῖκι κλητεύειν ἔοικας θαψίνῃ, where the Scholiast quoting Theocritus says ὡχρὸς γὰρ ὁ Χαιρεφῶν καὶ ἡ θάψος τοιαύτη. πολλάκι seems here to lose its temporal meaning; cf. vi. 31; xxvii. 41; Meineke, *ad loc.*

89. ἔρρευν = ἔρρεον: cf. *Odyss.* x. 393 τῶν ἐκ μὲν μελέων τρίχες ἔρρεον: Eurip. *Medea* 1201.

αὐτά: only bones and skin. For the expression cf. Callim. *Ep.* 30 ὅστέα σοι καὶ μῶνον ἔτι τρίχες: *Ib.* vi. 93:

ἐτάκετο μέσφ' ἐπὶ νευράς
δειλαίφῃ ἱνές τε καὶ ὅστέα μῶνον ἔλειφθεν.

90. ἐς τίνος: sc. δόμον, cf. xv. 22.

91. ἅπτις ἐπᾶδεν, 'who knew the use of spells.'

92. ἀλλ' ἥς οὐδὲν ἐλαφρόν, '*sensu transitivo*: id quod levat.' Wuestemann: compare Bacchyl. fr. 20:

τί γὰρ ἐλαφρόν ἔτ' ἔστ' ἄπραχθ'
ᾧδ' ὀδυρόμενον δονεῖν
καρδίαν.

But there the sense must rather be 'what gladness is there' (cf. the use of ἐλαφρός = 'gay spirited,' l. 124). So here, 'there was no gladness found'; and the adjective is no more transitive than κοῦφον in xi. 3.

96. πᾶσαν, 'wholly'; cf. ii. 40, iii. 33.

ὁ Μύνδιος, *vid.* preface to this idyll.

101. κεῖφ' ὅτι. This use of ὅτι, followed by direct quotation, is an Atticism; cf. Plato, *Protag.* 356 a εἰ γὰρ τις λέγοι ὅτι 'Ἀλλὰ πόλυ διαφέρει ᾧ Σώκρατες.

ὑφαγέο = ὑφηγέο: so εὐκλέα, κράτεσκε, Pindar; τέλεσκον, Callim.; ἤγχο, *A. Pal.* ix. 403; σιτέσκοντο, *Odyss.* xxiv. 209, cf. *infra*, l. 107.

103, 104. The rhythm of the lines is to be noted: the quick dactylic lines here—the sense interrupted by the refrain—then the heavier cadence of the next stanza.

106. The lines recall Sappho, fr. 2:

ὡς γὰρ εὖιδον βροχέως σε, φώνας
οὐδὲν ἔτ' εἴκει
ἀλλὰ καμ μὲν γλῶσσα ἔαγε λέπτον δ'
αὐτίκα χροῦ πῦρ ὑπαδεδρόμακεν,
ὀππάτεσσι δ' οὐδὲν ὄρημ', ἐπιρρόμ-
βεισι δ' ἀκουαι
ἀ δέ μ' ἴδρως κακχέεται τρόμος δὲ
πᾶσαν ἄγρει.

Cf. Theognis, 1017 :

αὐτίκα μοι κατὰ μὲν χροὺν ῥέει ἄσπετος ἰδρῶς
πτοῖώμαι δ' ἐσορῶν ἄνθος ὀμηλικίης.

Persius, *Sat.* ii. 53 :

'Si dona feram sudes et pectore laevo
Excutiat guttas laetari praetrepidum cor.'

110. ἐπάγην, 'torpui'; δαγύς, 'a doll.'

112. ὤστοργος (ὁ ἄστοργος), 'he who loved me not. Simaetha applies the term to Delphis, not because he has now deserted her, but because he can never have cared for her

ἐπὶ χθονὸς . . . πῆξας : not coordinate with ἐσιδών. 'Seeing me, he dropped his gaze upon the ground and sate him down.' The words expressed *assumed* bashfulness on D.'s part, preparatory to his confession. So Musaeus, 160 :

παρθενικὴ δ' ἄφθοργος ἐπὶ χθόνα πῆξεν ὀπωπὴν
αἰδοῖ ἐρυθριώσαν ὑποκλέπτουσα παρειήν.

But of pondering thought, *Iliad* iii. 217 : of fear, Ap. Rhod. ii. 683 στὰν δὲ κάτω νεύσαντες ἐπὶ χθονός : of grief, Eurip. *Iph. Aul.* 1123 ; *h. hymn Demet.* 194.

115. Philinus : see prefatory note. ἔφθασσα ἥ με παρῆμεν. For the const. cf. Herod. vi. 108 φθαίγτε ἂν ἐξανδραποδισθέντες ἢ τινα πυθέσθαι ἡμέων. The comparative sense of the word is seen also in ἔφθης πρὸς ἐὼν ἢ ἐγὼ σὺν νηὶ μελαίνῃ, *Odyss.* xi. 58.

118. ἦνθον . . . ἦνθον : *vid.* Introd. p. 41.

κῆγώ (= καὶ ἐγώ) MSS., but the ἂν or κεν could not be omitted where *there is no if-clause expressed* ; *contra*, v. 126.

119. ἢ τρίτος ἢ τέταρτος : for the omission of the usual αὐτός Hiller compares Plutarch, *Pelop.* 13 εἰς οἰκίαν δωδέκατος ἀπελθών.

αὐτίκα νυκτός, 'at the first hour of night.' The genitive depends on αὐτίκα, as xi. 40, and such expressions as ποῦ γῆς, ὁψὲ τῆς ἡμέρας : cf. xxv. 18.

120. μάλα. The usual presents of lovers, cf. iii. 10 ff.

Διωνύσοιο. Dionysus 'invented' the apple and all fruit, as well as the vine. Athenaeus, iii. 23 (quoting this passage) : Νεοπτόλεμος δ' ὁ Παριανὸς ἐν τῇ Διονυσιάδι καὶ αὐτὸς ἱστορεῖ ὡς ὑπὸ Διονύσου εὐρεθέντων τῶν μήλων καθάπερ καὶ τῶν ἄλλων ἀκροδρύν. The Scholiast quotes Philetas :

τά οἱ ποτὲ Κύπρις ἐλοῖσα
μήλα Διωνύσου δῶκεν ἀπὸ κροτάφων.

121. κρατί : locative, 'on my brows.'

124. 'And had ye received me, this had been dear to both— ; for gay am I called and fair.

τάδε = 'your receiving me.' The plural is used as in *Iliad* xiv. 98 :

ὄφρ' ἔτι μάλλον
Τρωσὶ μὲν εὐκτὰ γένηται, &c.

[τὰ δ' ἦς φίλα, Ahrens, which Fritzsche translates *sodales mei amicos. se praestitissent*; even if τὰ δ' could refer to the sodales implied in 119 τρίτος, the sense would be absurd.] The syntax is strange but by no means without parallel as Hartung thinks. For εἰ κε with indic. cf. Ap. Rhod. i. 197 εἰ κ' ἔτι μῶνον . . . μετετράφη Αἰτωλοῖσι: *Iliad* xxiii. 526: Ap. Rhod. iii. 377 εἰ δέ κε μὴ προπάροιθεν ἐμῆς ἤψασθε τραπέζης.

126. εὐδὸν τ' εἰ κε. For εὐδον without κε cf. *inter alia*, Eurip. *Hecuba* 1111:

εἰ δὲ μὴ Φρυγῶν
πύργους πεσόντας ἦσμεν Ἑλλήνων δορί,
φόβον παρέσχεν οὐ μέσως ὕδρ' κτύπος.

The action is represented for the moment as actually happening: then this impression is corrected by the if-clause; cf. Theocr. xvi. 43.

εὐδον. The sense is simply 'I would have felt assured of your love, and therefore *would have slept happily*, instead of lying awake for love' (ἀγρυπνήσαι δι' ἔρωτα, x. 10). It is not 'nihil fecissem,' as Wunder (on Soph. *O. T.* 65) and others explain, nor is there any need of alteration as εὔαδε, L. Schmidt.

εἰ κε: see last note; for sense cf. *A. Pal.* v. 296:

ἦν δ' ἄρα μοι τὰ λάφυρα καλὸν στόμα, καὶ τὸ φίλημα
σύμβολον . . . εἶχον.

128. 'Axes and torches had been brought against ye.' The entrance would have been forced by these Mohocks. Cf. Horace, *Odes* iii. 26. 7; Arist. *Eccles.* 977:

Γ. καὶ τὴν θύραν γ' ἤραττες. Ν. ἀποθάνοιμ' ἄρα.
Γ. τοῦ δαὶ δεόμενος δᾶδ' ἔχων ἐλήλυθας;

130. νῦν δέ, 'but now, as it is.'

ἔφην (ἔφην): cf. v. 120 ἣ οὐχὶ παρήσθην. The aorist is used 'referring to the moment just past where English uses the present' (Sonnenschein, *Syntax*, 485); especially in referring to a judgement of one's own or another's. *Iliad* xvii. 173 νῦν δέ σευ ὠνοσάμην πάγχυ φρένας οἶον ἔειπες: Arist. *Peace* 520 ἀπέπτυσ' ἐχθροῦ φωτὸς ἐχθιστον πλέκος. Elsewhere ἔφην or ἐφάμην is used = 'I used to say—contrary to what has turned out'; *Iliad* xvii. 171; *Odys.* xi. 430. The connexion forbids us to take it so here. The form of expression is frequent, cf. Demosth. *De Cor.* 153, and a passage curiously like this in Julian Apost. καὶ πολλὰν ὁμολογήσας χάριν τοῖς οὐρανίοις θεοῖς ἐν δευτέρῳ τῇ σῇ μεγαλοψυχίᾳ χάριν ἔσχον.

133. αὐτως, 'just'; cf. v. 40.

134. σέλας φλογερώτερον: cognate accusative, 'burns with a fiercer flame.' *A. Pal.* xii. 93:

τοῖον σέλας ὕμασιν αἴθει
κούρος.

Of the rhetorical expression here, M. Legrand says well: 'Ce n'est pas, je pense, fortuitement que ces fleurs de rhétorique

galante sont réservées à l'homme sans amour (ἄστοργος) : en les lui attribuant, Théocrite entendait démontrer par contraste combien le jargon sentimental diffère du langage de la passion vraie.'

136. σύν. The madness is regarded not as the means but as the accompaniment ; cf. xxv. 251 note.

137. ἐφόβησε : gnomic, 'drives headlong.' This reading is justified against the emendation ἐσώβησε by Bacchyl. xi. 43 :

τὰς ἐξ ἐρατῶν ἐφόβησε
παγκρατῆς Ἥρα μελάθρων
Προίτου, παραπλήγι φρένας
καρτερᾷ ζεύξασ' ἀνάγκᾳ.

138. οἱ. The dative is odd with ἐκλινα following, and is hardly paralleled by vii. 25 (? ἐγὼ δέ τοι).

142. ὥς κά . . . μὴ θρυλέοιμι, 'and not to tell all at length' ; scilicet, 'I say only this.' For ὥς κεν + opt. in primary sequence, cf. *Odyss.* ii. 52 ; xxiii. 134. μακρὰ λέγειν, usually to speak aloud ; here, to speak at length : Callim. *Ep.* xi. 1 οὐ μακρὰ λέξω (*Soph. Antig.* 446 σὺ δ' εἰπέ μοι μὴ μῆκος ἀλλὰ σύντομα).

145. ἃ τε Φιλίστας μάτηρ . . . ἃ τε Μελιζοῦς, 'the mother of Philista and Melixus.' One person is meant not two. The repetition of the article in this way with conjunction is classical but very rare. Xenoph. *Anab.* iii. 1. 17 τοῦ ὁμομητρίου καὶ τοῦ ὁμοπατρίου ἀδελφοῦ : Plato, *Rep.* 334 e τὸν δοκοῦντά τε, ἡ δ' ὅς, καὶ τὸν ὄντα χρηστὸν φίλον : Antiphon, i. 21 τῷ τεθνεῶτι καὶ τῷ ἡδικομένῳ : Demosth. *De Cor.* 205 τὸν τῆς εἰμαρμένης καὶ τὸν αὐτόματον θάνατον.

146. The MSS. have τὰς ἐμὰς ἀνλητρίδος, k, p ; τὰς ἀμὰς, s. Ameis keeps the latter = 'quae nobiscum in eodem loco habitat' ; but this is hardly possible, and certainly not defended by xi. 4. Lobeck conjectured Σαμίᾱς. What I have ventured on (ἀλαᾱς) is nearer to the MSS.

149. ὥς ἄρα, 'that surely' ; Plato, *Soph.* 230 d λεκτέον ὥς ἄρα μέγιστη καὶ κυριωτάτη τῶν καθάρσεων ἐστι, and constantly in quoting ; often with ironical force, 'that as they said . . .'

ἐρᾶται : cf. i. 78.

151. Ἐρωτος ἀκράτῳ ἐπεχείτο. ἀκράτῳ is partitive genitive, 'poured unmixed wine.' οἶνω is always omitted in this phrase ; cf. Arist. *Acharn.* 1229 ἄκρατον ἐγχέας.

Ἐρωτος, as οἱ (l. 153) shows, must = 'his love' (*amores*), not 'love' (*amor*). The genitive is used to express the object of a 'toast,' cf. xiv. 19 : *A. Pal.* v. 109 ἔγχει Λυσιδίκης κνάθους δέκα : *ib.* v. 135 (Meleager) ἔγχει καὶ πάλιν εἰπέ πάλιν πάλιν Ἥλιοδώρας : Horace, *Odes* iii. 19. 9 'da lunae propere novae.' The genitive depends on the noun expressed or suppressed which forms the object of the verb.

153. πυκάσδειν. And he (Delphis) declared he would wreath the loved one's (οἱ) doors with wreaths. πυκάσδειν (present) instead of πυκασσεῖν (future, which Paley reads) is most unusual after a verb like φημί. But we find the aorist and present (rarely) after verbs of promising and hoping : ἐλπίζει δυνατὸς εἶναι, Plato, *Rep.* 573 c. As Euripides (*Alcest.* 372) has

λέγοντος μὴ (not οὐ) γαμεῖν ἄλλην, as if λέγω = ὁμνυμι, we may be justified in keeping πυκάσδειν as if φάτο = ὥμοσε or ὑπέσχετο. For the custom here alluded to, see Lucretius, iv. 1171:

‘Lacrimans exclusus amator limina saepe
Floribus et sertis operit.’

A. Pal. v. 280:

φιλακρήτους μετὰ κώμους
στέμμασιν αὐλείας ἀμφιπλέκοντι θύρας.

157 sqq. Cf. line 4. Simaetha comes back wearily to the thoughts wherewith she began, and her last utterances echo the first; cf. 158-71. Her plaint really ends with the sad heavy cadence of ἀμῶν δὲ λέλασται. Then a long pause; at last she rouses herself fiercely once more to thoughts of magic, and revenge by magic, echoing grimly in the words τὰν Ἀΐδαο πύλαν ἀραξεῖ her former words (l. 6) οὐδὲ θύρας ἀραξεν ἀνάρσιος. Yet this is only for a moment. She has lost her faith in all means of help, and stands face to face again with the reality of her loneliness. ‘And I must bear my load as I have borne it now’; οἶσά τὸν ἐμὸν πόνον ὥσπερ ὑπέσταν. She ends not in wild words of revenge nor in rest, but in a calm despair, heightened by the pitiless calm of nature, the ‘bright-faced Moon and stars that follow on the silent wheels of Night’; εὐκῆλοιο κατ’ ἄντυγα Νυκτὸς ὀπαδοί.

159. καταθύσομαι: not with reference to the intention expressed in 58. Still less is κατέθυσά νιν (Meineke) to be read. The past spells are not thought of now, only a new effort of revenge.

160. καὶ Μοίρας: a well chosen expression in this passage. Herondas vulgarizes it, iv. 30 πρὸς Μοιρέων.

166. κατ’ ἄντυγα: secundum. Following after the chariot as in κατ’ ἵχνος. The stars are the escort of Night. Wuestemann quotes well Tibullus, ii. 1. 87:

‘Iam Nox iungit equos currumque sequuntur
Matris lascivo sidera fulva choro.’

But the *lascivo* there is in quite a different spirit to the sad calm of these lines.

III.

This idyll is again pastoral. A nameless goatherd appeals for favour to his Love, who is hiding herself in a grotto shaded with fern, but in vain; then from direct appeal he turns to the indirect persuasion of a love song, but still without result. The poem falls into three parts:

(a) 1-5 are addressed by the goatherd to his companion Tityros, bidding him tend the herd while he is away.

(b) The scene changes to a spot before the grotto where Amaryllis hides. To her the goatherd appeals.

(c) Encouraged by a favourable sign, he makes a new attempt, and sings of legendary heroes and their success in love. Then, wearying of his appeal, again despairs.

The idyll has been generally brought into connexion with iv, as there (l. 38) the words, ὦ χαρίεσσ' Ἀμαρυλλί, reoccur in the mouth of Battos. Hence critics, ancient and modern, would make the *κωμαστής* of this poem = Battus (εἰκάσειε δ' ἂν τις τὸν ἐπικωμάζοντα Βάττον εἶναι, Schol.). But Battus is very different from the love-lorn singer of this idyll. The scene of *Id.* iv is South Italy; of this Sicily or Cos (see Wilamowitz-Moellendorff, *Aratos von Kos*, p. 183, note).

Theocritus frequently repeats half lines from idyll to idyll without any intention of uniting the one to the other; see i. 38 = vii. 48; xviii. 46 = xxii. 76; ii. 19 = xi. 72; vi. 17 = xiv. 62.

The Scholium on line 8 is interesting: *τινὲς διὰ τὸ σιμός τὸν Θεόκριτον κωμάζοντα φασί, ἐπεὶ καὶ ἐν τοῖς Θαλυσίοις (Id. vii) Σιμιχίδας ὠνόμασται· πλὴν οὐκ αἰπόλος ὁ Θεόκριτος οὐδὲ Σιμιχίδας ἀπὸ τοῦ σιμός, ἀλλ' ἀπὸ Σιμίχου πατρωνυμικόν.*

The meaning of the name Simichidas has been discussed in the Introduction, pp. 8, 9; while the idea that Theocritus is the *κωμαστής* is absurd, it is not absurd to see in the *σιμός* of line 8 a hit at himself.

The date of the idyll must be sought in the Coan period, 290-280, *vid.* *Introd.* p. 23. In style it approximates to vii, vi and i: all Coan poems.

1. *Κωμάσδω*: cf. Alcaeus, 56 (Bergk) *δέξαι με κωμάζοντα δέξαι λίσσομαι σε λίσσομαι*: Callim. *Ep.* 42:

εἰ μὲν ἐκὼν Ἀρχὴν' ἐπεκώμασα, μυρία μέμφοι
εἰ δ' ἄκων ἤκω τὴν προπέτειαν ἔα:

and Bion, xi. 4:

ἔσπερε . . .

καί μοι ποτὶ ποιμένα κῶμον ἄγοντι
ἀντὶ σεληναίας τὸν διδόν φάος:

in both cases of a serenade. The word is Latinized as 'comissor,' Horace, *Odes* iv. 1, and has the sense of *κῶμον ἄγειν*, 'to lead a rout of revellers.'

ταὶ δέ: deictic; *vid.* i. 31.

1, 2 must be spoken by the *κωμαστής* to himself, not to Tityros, as the change from nominative to vocative in line 3 shows.

3. *τὸ καλὸν πεφιλαμένε*: cf. i. 41; iii. 18. This use of the neut. adj. and article, in place of an adverb of *quality*, seems hardly to occur before Theocritus. The use is imitated in *A. Pal.* vii. 219:

ἢ τὸ καλὸν καὶ πᾶσιν ἐράσμιον ἀνθήσασα,
ἢ μούνη Χαρίτων λείρια δρεψαμένη:

by Herond. i. 54 *πλουτέων τὸ καλόν*: and by Callim. *Ep.* 52 *τὸν τὸ καλὸν μελανεύοντα Θεόκριτον*: but it is grammatically merely an extension of the cognate accusative (cf. Arist. *Acharn.* 1201:

φιλήσατόν με μαλθακῶς, ὦ χρυσίω,
τὸ περιπεταστὸν κάπιμανδαλωτόν):

and differs from the common *καλόν* or *καλά* just as *τὴν καλὴν φιλίαν πεφιλημένος* differs from *καλὴν φιλίαν πεφιλημένος*, and indicates therefore a *definite* standard.

[In i. 15, &c., *τὸ μεσαμβρινόν* as adv. of time is different. In Soph. O. C. 1640 *τλάσας τὸ γενναῖον φρενί*. *τὸ γενναῖον* is object to *τλάσας*.] These lines are reproduced in Verg. *Ecl.* ix. 23:

‘Tityre, dum redeo—brevis est via—pasce capellas,
Et potum pastas age, Tityre, et inter agendum
Occursare capro, cornu ferit ille, caveto.’

But it is noticeable that the untranslatable *τὸ καλὸν πεφιλαμένε* is omitted, a point which struck Aul. Gellius (*N. A.* ix. 9) ‘caute omissum quod est in graeco versu dulcissimum: quo enim pacto dicebat *τὸ καλὸν πεφιλημένε* verba hercle non translaticia, sed cuiusdam nativae dulcedinis’ (quoted by Meineke).

3, 4. On repetition of *τίτυρος*, *τίτυρε*, *τίτυρε*, see *Introd.* p. 43.

5. *κνάκωνα*: a new formation, from *κνακός* (*Id.* vii. 16). Babrias has *κνηκίας*, of a wolf (yellow boy), 122, 12; cf. *πυρρίας* (*πυρρός*), *Ξανθίας* (*ξανθός*), *αἰολίας* (*αἰόλος*, the name of a fish).

κνάκων seems to be formed on analogy of such names of Ἀγάθων, Τίμων, Φίλων. Libyan sheep were famous from the time of the *Odyssey* (*Odys.* iv. 85).

6, 7. Verg. *Ecl.* ii. 6.

τοῦτο κατ’ ἄντρον to be joined with *παρκύπτοισα*, ‘leaning out *through* the entrance of your bower.’ *κατ’ ἄντρον* . . . *καλείς* (= ‘call to your bower’) is not a use of the preposition which can be supported [xvii. 112 *ἱεροὺς κατ’ ἀγῶνας* = ‘for’; cf. Thucyd. vi. 31 *κατὰ θέαν ἔκειν*, ‘to come for the spectacle’] except in very late prose (*vid.* Jannaris, *Hist. Gk. Grammar*, § 1586). In the sense given to *κατά* here, see Lycurgus, § 86 *ὑποδύντα κατά τὰς πύλας*: *Iliad* xii. 469.

7. *ἔρωτύλον*. *τὸν ἔρωτικὸν ὑποκοριστικῶς καὶ οὐχ ὥς τινες κύριον*: Schol. = ‘the love lorn swain.’ The word is used by Bion, v. 10 *ἀλλὰ μοι αὐτὸς αἶδεν ἔρωτύλα* = ‘songs of love’; cf. *ib.* 13:

ὄσσα δ’ ἔρως μ’ ἐδίδαξεν ἔρωτύλα πάντ’ ἐδιδάχθην.

We have a by-form, *ἔρωτίς* (fem.), iv. 59, which shows that it is not formed *immediately* from *ἔρως*. For the diminutive termination *-ύλος*, cf. *δριμύλος*, *μικκύλος*, Moschus, Ἔρως *δραπέτης* (8, 13).

8. *ἐγγύθεν*, ‘at near view’: not *ἐγγύς*, since Greek marks the *point from which* we look; cf. xxii. 16: Mosch. *Europa*, 155 *Ζεὺς εἰμὶ καὶ ἐγγύθεν εἶδομαι εἶναι ταῦρος*: Plato, *Phaedr.* 255 b *προσεμένου δὲ καὶ λόγον δεξαμένου, ἐγγύθεν ἢ εὐνοία γιγνομένη τοῦ ἐρῶντος ἐκπλήττει τὸν ἐρώμενον*.

9. *προγένειος*: ‘cui *mentum* prominet,’ Kiessling; but Vergil (*Ecl.* viii. 35 ‘*Hirsutumque supercilium promissaque barba*’) certainly took it to denote a scrubby projecting beard; that this was the meaning of Theocritus is rendered certain by Longus, i. 16 *οὗτος δὲ πυρρὸς ὥς ἀλώπηξ καὶ προγένειος ὥς τράγος* . . . *κὰν δέη σε φιλεῖν ἐμοῦ μὲν φιλήσεις τὸ στόμα, τούτῳ δὲ τὰς ἐπὶ τοῦ γενείου τρίχας*. Vergil, *Ecl.* iii. 7 (‘*mori me denique coges*’)

follows both sense and rhythm; cf. *supra* on 4 and 6. xi. 72 = *Ecl.* ii. 69; *vid.* *Introd.*

10. *τηνῶθε* = 'thence'; cf. *Arist. Acharn.* 754; *A. Pal.* vi. 354; *τουτῶθεν*, *Id.* iv. 48, which establish the form against the variant *τηνῶ δέ*. For the long vowel, cf. *ἀμφοτέρωθεν*, &c., but Theocritus has also *τουτόθε*, iv. 10; *τηνύθι*, viii. 44; like *αὐτόθι*, *αὐτόθεν*, *ἄλλοθεν*.

11. *ἄλλα*: i.e. *ἄλλα δέκα*: *Verg. Ecl.* iii. 70.

12. From here to l. 23 the lines drop naturally in groups of three; as above they fell into couplets. This change and the abruptness of some of the transitions from thought to thought have led commentators to rearrange the lines, and by dint of much shuffling and rejecting of lines to get a mathematical symmetry into the poem. On the Theocritean symmetry of verse, see *Introd.* p. 39. On the second point—the abrupt transitions—the sequence of thought is not logical, but it represents a natural change from sentiment to sentiment as each is suggested by circumstance. At 11 an answer is expected, and not given: so 12 proceeds, 'Yet regard my grief if nothing else,' the thought is changed by the passing bee: in 15 it returns to the complaint of cruelty: 18 is a more piteous appeal, 'I do not ask much, only a little kiss': 21—an expression of peevishness which works itself up to thoughts of self-destruction.

12. *ἔμόν*: cf. viii. 14; xxv. 203; and *Index*.

13. *ἃ βομβεῦσα*, 'that bee'; cf. *A. Pal.* v. 83:

*εἴθε ῥόδον γενόμεν ὑποπόφυρον ὕφρα με χερσίν
ἄρσαμένη χάριση στήθεσι χιονέοις.*

And a modern Greek song, Legrand, *Chansons popul. grecques* 41:

*χιλιδονάκι νὸ γενῶ τὴν κλίνην σου νὰ ἔλθω
νὰ κτίσω τὴν φωλίτσαν μου ἐς τὰ προσκέφαλά σου,
νὰ κηλαδῶ, νὰ σ' ἐξυπνῶ, πάντα νὰ με θυμάσαι,
νὰ με θυμάσαι, λυγερή, ἕως τε ζῆς καὶ εἶσαι.*

Cf. *Anacreontea* 22, Bergk.

14. *ᾗ τὸ πυκάσδη*, 'wherewith you shut yourself in,' i.e. the bower is covered with ferns.

15. *Verg. Ecl.* viii. 43; *Catullus*, lxiv. 154 'quaenam te genuit sola sub rupe leaena?'; *Iliad* xvi. 34. Similar expressions are common enough in Greek and Latin.

16. *ἐθήλαξε*: see on xiv. 15.

δρυμῶ: loc. dative; cf. ii. 121; *Soph. O. T.* 20 *ἀγοραῖσι θακεί*.

17. *ἐς... ἄχρις*. In the Classical period we find *ἄχρις* or *μέχρις* ἔς occasionally (*Xen. Anab.* v. 5. 4). The order used here seems to be only Alexandrine, but becomes very frequent, e.g. *ἐς γόνυ μέχρι*, *Callim.* iii. 12; *ἐς αἰθέρα δ' ἄχρι*, *Mosch.* i. 19; *ποτὶ τὸν θεὸν ἄχρις*, *Callim.* vi. 129; *ἐς ὅστιον ἄχρις*, *Quint. Smyrn.* ix. 376; *ἐς αἰθέρα μέχρις*, *Id.* ix. 69. The other order appears, *Theocr.* vii. 67 *ἔστ' ἐπὶ πᾶχυν*, cf. xxv. 31: *Aratus* 599 *μέσφα παρ'*: *Id.* 602 *ἄχρι παρ'*: *Theophrast. Char.* xi. *ἄχρις ἐπὶ πολὺ τῶν πλευρῶν*: and often.

18. κυάνοφρυ : cf. xx. 24 καὶ λευκὸν τὸ μέτωπον ἐπ' ὀφρύσι λάμπε μελαίναις : Anacreont. xvi. 11 ἀπαλὸν δὲ καὶ δροσῶδες στεφέτω μέτωπον ὀφρὺς κυανωτέρῃ δρακόντων.

τὸ καλὸν ποθορεύσα : see on xiii. 45.

τὸ πᾶν λίθος is difficult. The Scholiast gives a variety of explanations: (1) ὅλη λευκὴ οἷον ἀγαλμα μαρμάρινον : (2) ἡ σκληρὰ καὶ ἄτεγκτος : (3) ἡ μόνον οὐχὶ ἀποδιδούσα τοὺς ὑρῶντας τῷ κάλλει. The third is obviously ridiculous. The first would give a good sense, but it is doubtful if λίθος could be so used without further designation : cf. vi. 38 λευκοτέραν αὐγὰν Παρίας ὑπέφαινε λίθοιο : Anacreont. 15 :

ὑπὸ πορφυραῖσι χαίταις
ἐλεφάντινον μέτωπον.

Nicet. Eugen. ii. 208 λαμπρὸν τὸ βλέμμα· χαῖρε λαμπρότης λίθων, although as description of beauty precedes and follows it would be natural to take λίθος as compliment rather than as upbraiding. This is, however, the sense most easily given to λίθος by itself ; cf. *A. Pal.* v. 228 :

αὐτὰρ ἐμὲ στενάχοντα τόσης κατὰ νυκτὸς ὀμίχλην
ἔμπνοος Εὐίππησιν οὐκ ἐλέαιρε λίθος.

Id. xii. 151 :

εἰ δ' ἐσιδὼν ᾧ ξεῖνε πυριφλέκτοισι πόθοισιν
οὐκ ἐδάμης, πάντως ἢ θεὸς ἢ λίθος εἶ.

In that case we have a sudden transition from praise of beauty to complaint of coldness ; cf. *A. Pal.* xii. 12 ἄρτι γενειάσδων ὁ καλὸς καὶ στερρὸς ἐρασταῖς : and verse 39 of this idyll will refer back to the line. Herondas, vi. 4 μά, λίθος τις οὐ δούλη, of a person standing stock still. Calverley translates rightly, 'O thou whose glance is beauty and whose heart marble.' For the neuter τὸ πᾶν attached to λίθος, cf. xv. 20 ἅπαν ῥύπον : Lucian, *Deorum Judic. de Paride* τὸ πᾶν βουκόλος. Usually we have attraction, Soph. *Philoc.* 622 ἡ πᾶσα βλάβη : *ib.* 927 πᾶν δέημα. λίπος is mentioned as v. l. in Scholiast, but is not justified by the use of λιπαρός, Bacchyl. v. 169 λιπαρὰν θείμαν ἄκοιτιν. J. A. Hartung reads λέπας. Meg was deaf as Ailsa Craig.

19. πρόσπτυξαι : cf. *Odys.* iv. 647 ἐπεὶ προσπύξατο μύθῳ.

τὸν αἰπόλον : (see on xiv. 56), me, your own herdsman.

20. ἔστι καὶ ἐν. The line is repeated by the author of xxvii. 4, and quoted by Eustath. *Philos.* § 105 τί σοι κέρδος εἶπεν ἐκ τοῦ φιλήματος. ἐγὼ δὲ πρὸς τὴν κόρην μεθ' ἡδονῆς ἔστι καὶ ἐν κενεοῖσι φιλήμασιν ἀδεά τέρψις.

21. τὸν στέφανον τίλαί με κατ' αὐτίκα λεπτὰ ποησεῖς (s. Junt. Call. *καταυτίκα* p, k). There is no word *καταυτίκα*, though we have *καταυτόθι*, *Iliad* x. 273 ; Theocr. xxv. 153, *καθάπαξ* (Attic), &c. *παντίκα* (xxv. 222) and new compounds are made by the Alexandrian writers with great freedom : εἴσσει, xxvii. 17 ; *συνάμα*, xxv. 126 ; *κατεναντία*, Ap. Rhod. ii. 1116 ; *εἰσοπίσω*, Quint. Smyrn. i. 243 ; *ἐκποθεν*, Ap. Rhod. iii. 262. So *divisim* : κατ' ἐκτοθι, Quint. Smyrn. ii. 413 ; ἐκ τόθεν, Ap. Rhod. ii. 533 ; κατ' ἀντίον, Quint. Smyrn. ii. 328 ; εἰς ἄλιν, 25 ; ἀπ' ἐντεῦθεν, Polyb. (Jannaris,

§ 1516). Ahrens reads here καὶ αὐτίκα, but we can keep κατὰ if we take it as tmesis with τίλαι: cf. *Odys.* x. 567 ἐξόμενοι δὲ κατ' αὐθι γόων: Moschus, *Eurota* 4:

ὕπνος
λυσιμελῆς πεδάα μαλακῶ κατὰ φάεα δεσμῶ.

The construction then is ποησεῖς με κατατίλαι τὸν στέφανον λεπτὰ, 'to pluck the wreath in bits'; ἤτοι κατατίλαι τὸν στέφανον εἰς λεπτὰ, Schol. To a neuter plural thus used as predicate the preposition εἰς may be added, but is usually omitted; but then it is customary to make the adj. immediately dependent on a second verb; cf. Theocr. ix. 27; *Odys.* xii. 174:

κηροῖο μέγαν τροχὸν . . .
τυτθὰ διατμήξας . . . πίεςζον.

Similar to this passage are Aratos 1054:

. . . καὶ γάρ τ' ἀροτήσιον ὥρην
τριπλόα μείρονται. . .

Quint. Smyrn. xiv. 534:

. . . ἄφαρ δέ μιν ἄλλυδιδ ἄλλη
ἐσκέδασαν διὰ τυτθὰ.

Cf. Demosth. 182 διελεῖν ἐκάστην πέντε μέρη.

24. ὁ δύσσοος: *vid.* on ii. 138.

ὑπακούεις: see on xi. 78.

25. τηνῶ: *vid.* on iii. 10.

26. The tunny fishery was practiced throughout Greek waters (Oppian, *Hal.* iii. 620 *sqq.*). Oppian, l. c. 637 describes a watcher for the school as here εἶθ' ἤτοι πρῶτον μὲν ἐπ' ὄρθιον ὕψι κολωνὸν ἴδρις ἐπαμβαίνει θυννοσκόπος, ὅστε κιούσας παντοίας ἀγέλας τεκμαίρεται, αἶτε καὶ ὅσαι, πιφάυσκει δ' ἐτάροισι.

25. τὰν βαίταν ἀποδύς shows a delightful idea of economy: he may be drowned, but spoil his plaid—no fear!

27. The MSS. have καῖκα μὴ ποθάνω, keeping which Paley translates 'etiam si non moriar at saltem tibi iucundum erit': so the Scholiast. The sense is feeble and the Greek dubious since γε μάν is not used to introduce an apodosis. Graefe read δὴ for μὴ (a not uncommon confusion): Meineke and Hiller take this and translate 'si obiero tua tibi voluntas effecta est.' But τὸ τεὸν ἀδύ in both these is very doubtful and could only mean 'your sweetness,' not 'what is pleasant to you'; cf. τῷ ἐμῷ αἰσχυρῷ, Andocid. ii. § 9; τὸ σεμνὸν τὸ σόν, Eurip. *Hippol.* 1064; τὸ σὸν γενναῖον, Soph. *O. C.* 569; τὸ σφέτερον ἀπρεπές, Thucyd. vi. 11; τὸ ὑμέτερον εὐσεβές, Antiphon. 141. 2; τῷ συμφέροντι τῷ ὑμετέρῳ, Aesch. *Ktes.* § 8; ἡμετέρῳ μεδέοντι, Callim. i. 86; especially τὸ αὐτοῦ γλυκύ, Plato, *Phaedrus*. I take δὴ and mark an aposiopesis after ἀποθάνω, 'and if I die (well it will all be over), and yet (γε μάν) thou art sweet to me.'

ἀδύ is predicate. τὸ . . . τεόν is little more than τύ (= what thou art); cf. xxii. 61; Arist. *Thesm.* 1170 τὰ μὲν παρ' ἡμῶν ἴσθι

σοι πεπεισμένα: Plato, *Theaet.* 161 ε τό γ' ἐμὸν οὐδὲν ἂν προθυμίας ἀπολείποι: cf. Soph. *Ajax* 1313: Arist. *Thesm.* 105:

εὐπίστως δὲ τοῦμὸν
δαίμονας ἔχει σεβίσαι.

(Vergil may have taken the lines as Hiller, *Ecl.* viii. 60; but probably he represented iii. 54 and xxiii. 20, not this line, when he writes 'extremum hoc munus morientis habeto,' *vid.* Conington, *ad loc.*).

28. The object of ἔγνων is not the following clause, ἔκα (*vid.* in vi. 21), but the clause supplied from the context, 'that thou care not for me': hence the καί in 31. 'I knew it of old, and the old witch too told me sooth.'

μεμναμένω εἰ φιλέεις με: thinking of thee and wondering if thou lovest me (Haupt). There is an exactly similar usage in Ap. Rhod. iii. 535:

τῆς μὲν ἀπὸ μεγάροιο κατὰ στίβον ἐνθάδ' ἰόντες
μνησάμεθ', εἴ κε δύναίτο, κασιγνήτη γεγανῖα,
μήτηρ ἡμετέρη πεπιθεῖν ἐπαρῆξαι ἀέθλω:

cf. Mosch. *Ἔρωσ* δραπ. 2; Xen. *Anab.* vi. 1. 31 ἐθνόμεν εἰ βέλτιον εἴη.

29. οὐδέ τὸ τηλέφιλον, κ.τ.λ. According to usual explanation we have here described a popular method of augury. A leaf (? poppy, τηλέφιλον) was held between the fingers and slapped against the arm or hand. If a sharp cracking noise (πλατάγημα) was made the sign was favourable; πληττόμενον εἰ ψόφον ἀπετέλει, ἐδίδου αὐτοῖς σημειοῦσθαι ὅτι ἀντερῶνται, Schol.: cf. Pollux, *Onom.* ix. 127. But ποτεμάξωτο and ἐξεμαράνθη are both very obscure with this explanation. Haupt translates 'impingit crepitum': a sense which can hardly be extracted from ποτεμάξωτο = *to press close*, xii. 32; *to press into*, Nicander, *Therm.* 772, 181 αἶδα προσμάσσεσθαι: so ἐνεμάξωτο κέντρον, *ib.* 767; ἐμμάξωαι ὀργήν, Callim. *Dian.* 124; *A. Pal.* ix. 548; in all the original sense of 'smearing,' 'rubbing in,' is latent. Schol. k gives another rendering: φύταριόν τι ὃ τινὲς τῶν ἐρωτικῶν τιθέντες ἐπὶ τῶν ὤμων ἢ τῶν καρπῶν ἐπικρούουσι, καὶ ἐὰν μὲν ἐρυθρὸν γένηται καλοῦντες αὐτὸ ῥόδιον νομίζουσιν ἀγαπᾶσθαι, τοῦ χρώτος (χρώματος MSS. quidam) δ' ἐμπρησθέντος ἢ ἑλκωθέντος μισεῖσθαι. . . . πλατάγημα· τὸ πλαταγώνιον . . . μήκωνος φύλλον. This gives quite a new interpretation, and one which is free from objection. There is no authority for πλατάγημα = 'crack.' The word only occurs here and in a mistaken imitation, *A. Pal.* v. 296. Take τὸ τηλέφιλον and τὸ πλατάγημα in apposition, and translate πλατάγημα, 'leaf' or 'cracking leaf,' *si lubet*.

30. ἀπαλῶ ποτὶ πάχεος MSS. *optimi*: ἀπαλῶ ποτὶ πάχεϊ *vulgo*: πάχεϊ is not a Theocritean form. Read ἀπαλῶ ποτὶ πάχεος, 'on the soft part of the arm.' Tr., 'the love-in-absence, the leaf, did not make the (red) smear, but withered dead on the flesh of my arm.' ποτί in Doric does not put back its accent when it follows its case.

31. There is again considerable doubt as to the right reading (*vid.* note crit.). We want a proper name with the definite

reference to some particular witch (cf. ii. 145; vi. 40). Meineke's *Παραβάτις* is therefore probable: it is a feminine form of the name *Παραβάτης* (Herod. v. 46). The *lectio vulgata* is 'Αγροιά. k has ἄ γροιά, and Schol. k gives Γροιά ὄνομα κύριον. Hence Ziegler (Hiller) ἄ Γροιά: but the place of the article is hardly justified for *Theocritus* by the Homeric τὸν Χρύσην ἀρητῆρα (which Hiller quotes). Greek says ὁ ῥήτωρ Δημοσθένης or ὁ Δημοσθένης ῥήτωρ ὦν, not ὁ Δημοσθένης ῥήτωρ: see on xiii. 19; xv. 97. ἄ γραια is only conjecture and does not explain the MSS. reading. I adopt therefore Warton's conjecture ἀγροῖωτις ἀλαθέα, 'And a country-woman too divining by the sieve told me sooth, Paraebatis who the other day was gathering her herbs, that I dote on thee.'

32. ποιολογεῖσα: 'haec de spicilega (gleaner) viri docti interpretantur messoros subsequente . . . at neque ποιόλογεῖν idem est quod σταχυολογεῖν neque Παραβάτις dici potest quae messoros sequitur' (Meineke). Paraebatis is therefore an old hag like Cotytaris (cf. vi. 40) who was gathering her herbs to make into charms and simples.

35. ἐριθακίς: μισθώτρια ὑποκοριστικῶς, Schol.: cf. Eustath. *ad Iliad* 1162. 23 ἔστι δὲ καὶ ὄρνεον ἀφ' οὗ τὸ ὄνομα. Again a double explanation: (1) ἐριθακίς is a diminutive formed from ἐριθος, 'a maidservant' (so Liddell and Scott, s. v.); (2) it is a proper name formed from ἐρίθακος, 'the name of a bird.' But the diminutive of ἐριθος would be ἐριθίς (fem.), *vid.* on v. 50. The majority of editors therefore take the word as proper name. Tr. 'Erithacis, daughter of Mermnon.' Theocritus often gives the parent's name, ii. 146; x. 15; Herondas, vi. 25 ἡ Βιτάτος εὐβούλει: v. 3 Ἀμφυταίῃ τῇ Μένωνος: i. 76 τὴν Πυθέω δὲ Μητίρχην.

37. The twitching of the eyelid was a favourable omen. Plautus, *Pseud.* i. 1. 105 'ita supercilium salit'; Eustath. *Philos.* § 322 ἐπὶ δὴ τούτοις πᾶσιν ὀφθαλμὸς ἤλατο μὲν ὁ δεξιός. Wuestemann quotes a fragment from a work by one Melampus addressed to Ptolemy Philad. ὀφθαλμὸς δεξιὸς ἐὰν ἀλληται, ἐχθροὺς ὑποχειρίους ἔξει. The goatherd is encouraged by the sign to believe that he will see Amaryllis, and resolves to try to entice her by a song.

ἰδησῶ: a new future form; see Synopsis of Dialect, § 3.

38. ἀποκλινθεῖς, 'leaning back.'

39. ἐπεὶ οὐκ ἄδαμαντινα refers back to τὸ πᾶν λίθος, l. 18. Cf. the similar reference from ii. 157 to ii. 4; Stat. *Silo.* i. 2. 69 'duro nec enim ex adamante creati.'

40-51. The song consists of four groups of three verses each, touching briefly on country stories of love. The idea reappears in the *Leontion* of Hermesianax, and, pretty though this ballad is, it might be regarded as hardly in keeping with the character of a country swain. But Theocritus' shepherds are not all clowns, and, as shown in *Introd.* p. 37, Theocritus' realism is not particularly attentive to detail of style or expression. The idea is appropriate enough in the country lad, only the form is worked up by the author to give a more artistic setting. What is important is that Theocritus' country folk do not utter moral sentiments or criticisms of current events out of keeping with their station. We have similar appeals to legend in xx. 33; viii. 52.

40, 41. For the story of Hippomenes and Atalanta see Ovid, *Met.* x. 560.

41. δρόμον ἄνυν: not 'finished the course,' but 'sped on the course'; see i. 93.

42. See note on ii. 82; for hiatus see Index, s.v.

43. Neleus, king of Pylus, imposed on him who would wed his daughter Pero the task of bringing to Pylus the oxen of Iphiclus. Melampus undertook the quest for his brother Bias, and having rendered service to Iphiclus received the herd as a present; cf. *Odys.* xi. 281; Propert. ii. 3. 51.

*Οθρυος, Mount Othrys in Thessaly.

44. ἃ δέ, 'and she' (Pero); μάτηρ ἃ χαρίεσσα follows in apposition. Cf. ὁ δ' εἶπ' Ὀδυσσεύς, Soph.; and the frequent deictic use of the article in Theocr. i. 30; vii. 7, 80, &c.

46. Verg. *Ecl.* x. 18 'et formosus oves ad flumina pavit Adonis'; cf. Theocr. i. 109 ὠραίος χάδωνις, ἐπεὶ καὶ μάλα νομεύει.

47. ἐπὶ πλέον ἄγαγε λύσσας. For the genitive see on i. 20; Herond. iii. 8 συμφορῆς δ' ἤδη ὄρμῃ ἐπὶ μέζον: Aratus 1047:

πρίνοι μὲν θαμινῆς ἀκύλου κατὰ μέτρον ἔχουσai
χειμῶνος κε λέγοιεν ἐπὶ πλέον ισχύσοντος.

Thueyd. ii. 53 ἐπὶ πλέον ἀνομίας ἥρξεν τὸ νόσημα. The second limb of the comparison is with ἐπὶ πλέον only vaguely understood; and may be '(more) than now is,' or '(more) than usual,' or '(more) than previously.' So here ἐπὶ πλέον ἄγαγε λύσσας = 'led her on in madness.' Oppian, *Hal.* iv. 147 σήπια αὖ δυσέρωτες ἐπὶ πλέον ἔδραμον ἄτης.

48. 'That not even in death does she cease to clasp him to her breast.' The Scholiast understood the line to be descriptive of a picture. It rather expresses the legend given by Bion, *Epit. Adon.*:

πάχee δ' ἀμπετάσασα κινύρετο, μέινον Ἀδωνί
δύσποτμε μέινον Ἀδωνί, πανύστατον ὥς σε κιχείω,
ὥς σε περιπτύξω καὶ χεῖλεα χεῖλεσι μίξω.

49, 50. ζαλωτὸς . . . ζαλῶ: Introd. p. 43, § ii.

ὁ τὸν ἄτροπον ὕπνον ἰαύων: the accus. is cognate. Λάτμιον κνώσσεις, Herond. viii. 10.

ἄτροπον: dist. xxiv. 7 εὐδετ' ἐμὰ βρέφεια γλυκερὸν καὶ ἐγέρσιμον ὕπνον: Mosch. *Epit. Bion.* 117 (of sleep of death) εὐδομες εὐ μάλα μακρὸν ἀτέρμονα νήγρετον ὕπνον. Endymion loved by Selênê was thrown by her into an endless sleep that she might ever look on him and kiss him sleeping; cf. *A. Pal.* v. 164 (Meleager):

ὁ δ' ἐν κόλποισιν ἐκείνης
ρίπτασθεις κείσθω δεύτερος Ἐνδυμίων.

50. Iasion, loved by Demeter; see *Odys.* v. 125; Hesiod, *Theog.* 970:

Δημήτηρ μὲν Πλοῦτον ἐγείνατο, διὰ θεάων,
Ἰασίῳ ἥρωϊ μεγείσ' ἐρατῇ φιλότῃ.

See Paley, *ad loc.*

51. τοσσῆν' ἐκύρησεν. The accusative is used also by Oppian, *Hal.* i. 34 ἀτερπέα δ' αἰλιν ἐκύρσαν; Aesch. *Sept.* 699 βίον εὖ κύρησας. τόσσων k is therefore probably due to an emending copyist. Iasion is said to have been associated with Demeter in the mysteries of Eleusis (παρεμφαίνει δὲ μυστικὸν τὸν ἔρωτα Ἰασίωνος καὶ Δήμητρος, Schol.), but only on the authority of this passage.

The words ὅσ' οὐ πεισεῖσθε βέβαλοι (cf. xxvi. 14) can only mean 'which ye shall not learn who are unacquainted with love's mysteries.' To make them refer to any supposed religious rites involves the absurdity of making the singer himself one of the initiated. Catullus imitates the line lxiv. 260 'orgia quae frustra cupiunt audire profani.'

52. τίν=σοί, Dialect. § 2.

αἶδω: for present cf. Aeschines ii. 183 μικρὰ εἰπὼν ἤδη καταβαίνω: Krüger, liii. 1. 8.

53. κεισεύμαι δὲ πεσών: cf. Arist. *Clouds* 126 ἀλλ' οὐδ' ἐγὼ μέντοι πεσών γε κείσομαι: *Ecclesiast.* 963 (to fall and lie where one has fallen).

54. 'Let this be honey for thee in thy throat'; an expression of bitter vexation. The change of style in 52 from smooth running lines to jerky clauses suits the change of temper to cross disappointment.

IV

This and the following idyll, together with x, are realistic sketches of the rougher side of Greek country life, while in iii we had the sentimental side. Poetic ornament is less apparent here: in its place we have a genial humour in the presentation of character which makes Battus and Corydon, Milo and his companion, Lacon and Comatas stand out each an individual drawn in a few sharp strokes without elaboration of detail (cf. *Introd.* p. 32).

Battus is by way of being a wit in this idyll, and finds an easy butt for his jibes in Corydon, his master, and all his belongings; Corydon is quite unconscious that he is being made fun of, and preserves his naive vanity and sententiousness throughout.

The scene of the poem is fixed for South Italy by v. 17, 33. The date is uncertain, but probably before 282 (*vid.* on line 31).

Recent critics have found in Battus the poet Callimachus, starting from the fact that Callimachus called himself Βαττιάδης, but *vid.* *Introd.* p. 28.

On the supposed connexion with *Idyll* iii see preface to that idyll.

1. Verg. *Ecl.* iii. 1:

'M. Dic mihi, Damoeta, cuium pecus? an Meliboei?
D. Non, verum Aegonis; nuper mihi tradidit Aegon.'

Φιλώνδας: the Boeotian patronymic form like Epaminondas, Herondas.

3. ψε = σφε by *metathesis*.

τὰ ποθέσπερα, 'o' evenings'; cf. v. 113 accus. of time. The singular is more usual cf. i. 15; τὸ μεσαμέριον, vii. 21. τὸ ἀρχαῖον, Thucyd. ii. 99. 2; τὸ πάλαι, *Ib.* i. 5. 1; τὸ αὐτίκα, *Ib.* vi. 69. 4. But τὰ νῦν, τὰ πρῶτα are common in all periods, Krüger, l. 5. 13; and cf. Theocr. v. 13.

4. ὁ γέρων, 'the boss.'

ἰφίητι, sc. ταῖς βουσί: cf. ix. 3 (= ἰφίησι).

κῆμέ. καί + ε gives in Ionic η, in Attic α: cf. ii. 100; xv. 74, &c. κῆπι, κῆς are attested by inscriptions (Ahrens, *Dial. Dor.* p. 221).

5. ἄφαντος: rather more than φροῦδος: cf. Soph. *O. T.* 560:

Λαῖος . . .

ἄφαντος ἔρρει θανάσιμῳ χεῖρώματι;

'was swept from men's sight' (Jebb); Aesch. *Agam.* 624:

ἀνὴρ ἄφαντος ἐξ Ἀχαϊκοῦ στρατοῦ,
αὐτός τε καὶ τὸ πλοῖον.

Hence here we have a colloquial exaggeration of speech.

6. To Battus the prowess of his master should be famous καθ' Ἑλλάδα καὶ μέσον Ἄργος.

οὐκ ἀκούσας; 'you haven't heard the great news?'

Ἄλφεον: the famous river of Elis.

Μίλων: the famous athlete, Milo of Croton, thirty-one times victor in the great games, lived in 510 B.C. In l. 31 of this idyll Theocritus mentions song writers of his own day. It is hardly likely then that the scene of the poem is imagined as taking place in Milo's time; Shakespeare may allude to Elizabethan politics in *King Lear*, but he would not make his fool talk of Essex by name. The exploit of Aegon mentioned in l. 33 sqq. was according to the Scholiast recorded of a certain Astyanax of Miletus, but is transferred by Theocritus to Aegon. But a similar feat on the part of Milo is alluded to by Dorieus (Appendix to *Anthologia* 20; Brunck, *Analecta*, ii. p. 63):

τοῖος ἔην Μίλων ὅτ' ἀπὸ χθονὸς ἤρατο βρῖθος
τετραένη δαμάλην, ἐν Διὸς εἰλαπίναις
ᾧμοις δὲ κτήνος τὸ πελώριον ὥς νέον ἄρνα
ἤνεγκεν δι' ὄλης κοῦφα πανηγύρεως
καὶ θάμβος μὲν· ἀτὰρ τουδὶ πλέον ἤνυσε θαῦμα
πρόσθεν Πισαίου, ξεῖνε, θυπολίου
ὃν γὰρ ἐπόμεπεν βούν' ἄζυγον εἰς κρέα τόνδε
κύβας πάντα κατ' οὖν μόνος ἐδαΐσατό νιν.

It would seem then that Aegon was setting himself to break Milo's record for a single meal. As therefore there is in that passage a reference to the famous Milo it is difficult to make the name here merely fictitious. I take this line to mean therefore 'the fame of Milo has sent him to Elis' to become

a second champion of Croton. There is no difficulty in applying the words ὥχετο ἄγων to an abstraction (the memory of Milo) cf. ii. 7; Theognis 1295:

ὦ παῖ μή με κακοῖσιν ἐν ἄλγεσι θυμὸν ὀρίνης
μηδέ με σὴ φιλότης δώματα Περσεφόνης
οἴχεται προφέρουσα.

The verb οἴχομαι in all these expressions only emphasizes the completion of the action, as in ὥχετο φεύγων, οἴχεται θανάων.

7. ὁπῶπει may be either pluperfect or a Doric tense from ὁπῶπω (cf. i. 63, note), so far as form goes: ὁπῶπα = 'I know by having seen,' not 'I see' nor 'I saw' (aorist); cf. Theocr. xxii. 55; Aesch. *Eumenid.* 57 τὸ φύλον οὐκ ὁπῶπα τῆσδ' ὀμιλίας; Arist. *Lysist.* 1157 οὐπα γυναῖκ' ὁπῶπα χαῖωτέραν. So the pluperf. 'I knew by experience,' τὸ μὴ ὁπάπεσαν θηρίον, Herod. vii. 125.

ἐν ὀφθαλμοῖσι: Homeric, *Odys.* viii. 459; x. 385; also without ἐν, *Odys.* iii. 373; x. 197, &c.

ἔλαιον: the oil used by the competitors.

'iuventus

Nudatosumeros oleo perfusa nitescit.—Verg. *Aen.* v.

8. Ἡρακλῆι βῆν καὶ κάρτος. The Homeric forms are used intentionally (*Odys.* iv. 415 κάρτος τε βῆ τε: v. 213 ἀθανάτησι δέμας καὶ εἶδος ἐρίζειν). Corydon rises to the occasion and eschews the vulgar Doric.

10. κῶχετ' ἔχων, 'he took with him,' the emphasis being on the participle; καταγελῶν τῆς πόλεως ἄπεισιν, *Lysias*, xv. 10.

σκαπάναν: δίκηλλαν . . . ἢ ἄμην· οἱ γὰρ γυμνασταὶ τούτοις ἐχρῶντο ὑπὲρ γυμνασίας (for exercise) τῇ σκαπάνῃ σκάπτοντες καὶ τὰ ἄνω μέρη τοῦ σώματος ἀναρρωνύντες, Schol. The athletes trained for thirty days at Elis before going to Olympia (Frazer on Pausanias, vi. 23. 1). The twenty sheep are of course provisions for the month. Briggs quotes well from St. Chrysostom αἰτεῖται τὴν πάλην καὶ φεύγει τὸ σκάμμα.

τουτόθε: see on iii. 10.

11. πείσαι τοι Μίλων. The reading is supported by all MSS. except k, which has πείσαι κε. This gives a satisfactory sense if we take the optative to express, not a wish, but a 'concession.' The sequence of thought is, Aegon has gone off leaving his flocks and even devastating the fold to provide him food. Milo might as well, says Battus, set the wolves on to the flock at once (αὐτίκα) and make short work of it (καί, the wolves as well as Aegon). For this use of the optative to express indifference cf. Aesch. *Prom.* V. 1048:

χθόνα δ' ἐκ πυθμένων
αὐταῖς ῥίξαις πνεῦμα κραδαῖνοι·

πάντως ἐμέ γ' οὐ θανατώσει:

'Let the whirlwind shake the earth from her foundations if it will.'

λυσσῆν: we should doubtless expect to have added something like ἐπὶ τῇ ἀγέλῃ to define the verb; but the sense is

given by the ὤχετ' ἔχων εἵκατι μᾶλα of the preceding line: moreover λυσσῆν expresses a much more active madness than μαίνεσθαι: cf. Pseud. *Phocyl.* 215 πολλοὶ γὰρ λυσσῶσι . . . πρὸς ἔρωτα: Eurip. *H. F.* 846 Λύττα, personified, says of herself, οὐδ' ἤδομαι φοιτῶσ' ἐπ' ἀνθρώπων φόνους; cf. Plato, *Rep.* 329 c ἀσμεναίτατα μέντοι αὐτὸ (sc. ἔρωτα) ἀπέφυγον ὥσπερ λυτῶντά τινα καὶ ἄγριον δεσπότην ἀποφυγών. Tr., therefore, not 'to be mad,' but 'to go raving.'

14. ἦ μὲν . . . γε: Arist. *Frogs* 104 ἦ μὲν κόβαλά γ' ἐστὶν ὡς καὶ σοὶ δοκεῖ. Corydon understands τὸν βουκόλον to refer to Aegon who has left his farm. Battus intended a double hit at Aegon and Corydon. The author of the *Epit. Bion.* imitates the line (v. 23):

καὶ αἱ βόες αἱ ποτὶ ταύροις
πλαζόμεναι γοῶντι καὶ οὐκ ἐθέλοντι νέμεσθαι.

λῶντι: Doric 3rd pers. plur., from λᾶω.

15. Cf. ii. 89; *A. Pal.* vii. 31 Σμερδίη ᾧ ἐπὶ Θρηκὶ τακεῖς καὶ ἐπ' ἔσχατον ὀστεύν.

αὐτά, 'only.'

16. The cicada fed according to popular belief on dew; Verg. *Ecl.* v. 77:

'fluvios dum piscis amabit,
Dumque thymo pascentur apes, dum rore cicadae.'

Anacreont. 42.

17. οὐ Δᾶν: cf. vii. 39. The accusative is used with no particle; cf. v. 17, iv. 29: Soph. *O. T.* 1087 οὐ τὸν Ὀλυμπον: *Ant.* 758 οὐ τόνδ' Ὀλυμπον. Δᾶ is traditionally explained as Doric for γᾶ (γη), and Δημήτηρ as Γημήτηρ. There is no evidence for an interchange of γ and δ in the dialects, and the word is rather to be connected with δῶς, Διός, Ζήνα; see Ahrens, *Dial. Dor.* pp. 80, 81 (= by Gad).

Αἷσαρος: a river of Croton (cf. Lycophron, 911; and note on 33). Latymnus, a hill near the same (Schol.).

20. πυρρίχος: a diminutive from the adj. πυρρός (cf. ὀσσίχος, iv. 55), expressing contempt. The termination is otherwise known only in nouns—ὀρτάλιχος (Theocr. xiii. 12); especially in names—Ἀμύντιχος (vii. 132); Σίμιχος, Ἀσώπιχος (Pind. *Ol.* xiv. 15); Δεόντιχος (*A. Pal.* vi. 103); cf. Ahrens, *Dial.* i. 216.

20-22. 'I hope Lampriades' folk, the demesmen, may get, when they sacrifice to Hera, one like that. They are dirty blackguards all.'

The point may be (1) if they sacrifice a skinny beast, their offering will be rejected and they will suffer from Hera's wrath.

(2) If they offer this beast, there will not be a good feast afterwards and they will be paid out (cf. Schol. vii. 107 ὅταν λεπτὸν ἱερεῖον θύσῃσι καὶ μὴ ἱκανὸν ἦ τοῖς ἐσθίουσι).

Beware of translating 'the demesmen of Lampriades.' The repetition of the article shows that the two phrases are in apposition (see note on l. 33). Who Lampriades was is wholly unknown; perhaps an eponymous hero of the deme.

ὄκκα: cf. Nossis, *A. Pal.* vi. 353 ἦ καλὸν ὄκκα πέλη τέκνα

γονεύσιν ἴσα: Theocr. i. 87 ὅκκ' ἐσορῇ (and often so elided): Epicharm. fr. 90 οὐκ ἔστι διθύραμβος ὅκχ' ὕδωρ πίησ. ὅκκᾱ in Theocr. viii. 68; Epicharm. fr. 115 is doubtful.

κᾱ (= κεν) is always long (Theocr. i. 4, iii. 27, &c.). ὅκκᾱ should therefore be regarded as = ὅκα with double consonant (cf. ὅττι, ὀππόκα, &c.; *contra*, Ahrens, *Dial.* ii. p. 382) and ὅκα θύωντι = ὅτε θύωσι: the κα or ἄν being omitted (cf. v. 98).

Hera was the special deity of Croton, and was worshipped with sacrifice of kine; Liv. xxiv. 3 'sex millia aberat a Crotone templum, ipsa urbe nobilius, Laciniae Iunonis: lucus ibi frequenti silva . . . laeta in medio pascua habuit ubi . . . sacrum Deae pascebatur pecus' (Hartung).

22. τοιόνδε—the object of λάχοιεν is held over to the end—as a παρὰ προσδοκίαν.

κακοχράσμων. So all MSS. except Q which has κακοσγράμων. The word cannot be derived from χράσμαι which preserves η throughout and would give -χρήμων: nor from χρήζω which would have -χρήσμων. Hiller reads κακοχρήσμων (needy), but this does not give a good sense. Ahrens (ed. ii), κακογράσμων = κακόφαγος from √ γρα, γραστις = gluttonous; formerly he suggested κακοσχάμων (hyperdorized for κακοσχήμων) = ἀσχήμων. This would refer to the penalties imposed on 'unseemly conduct' at festivals (Inscr. Messenia, Collitz and Bechtel, 4689 ὁμνύω τοὺς θεοὺς ἐπιμέλειαν ἔξειν ὅπως γένηται τὰ κατὰ τὰν τελετὰν θεοπρεπῶς καὶ μήτε αὐτὸς μηθὲν ἀσχημον . . . ποιήσειεν μηδὲ ἄλλω ἐπιτρέψειν). κακοδράσμων, Hermann, 'malus sacrorum administrator.' κακοχράσμων may, however, be right; it must be derived from χραίνω, 'to defile' (cf. φάσμα from φαίνω), and is a new coinage meaning, as I have translated, 'dirty blackguards . . .'

23. καὶ μάν takes up and answers 20 λεπτοὺς μάν.

Στομάλιμνον: apparently the same marshy lake as is mentioned in v. 146 Συβαρίτιδος ἐνδοθι λίμνας. The word occurs only here, but cf. Oppian, *Hal.* iv. 506:

Μαιῶτις ὅπη συμβάλλεται ἄλμη
ἀγρόμεναι λιμναῖον ὑπὸ στόμα.

23. τὰ φύσκει: cf. ii. 76.

24. Νήαιθον: cf. Lycophron, 919:

Κρᾶθις (cf. Theocr. v. 16) δὲ τύμβους ὕψεται δεδονυπὸς
εὐρὰς Ἀλαίου Παταρέως ἀνακτόρων
Ναύαιθος ἔνθα πρὸς κλύδων' ἐρεύγεται.

Ovid, *Met.* xv. 51 'Praeterit, et Sybarin, Salentinumque Neaethem' (Briggs).

φύονται (= φύουσι), rarely intransitive; cf. vii. 75: (Moschus) *Epit. Bion.* 108 ὕστερον αὖ ζῶντι καὶ εἰς ἔτος ἄλλο φύonti: and the famous passage, *Iliad* vi. 149: cf. Mimnermos, fr. 2 ἡμῆς δ' οἶά τε φύλλα φύει πολυανθέος ὥρη ἔαρος, ὅτ' αἰψ' αὐγῆς αὖξεται ἠελίου. In all these the sense might indeed be 'puts forth foliage': but the intrans. sense is fixed by Alcaeus, fr. 97 ἐλάφω δὲ βρόμος ἐν στήθεσι φύει φοβερός.

26. Cf. *Epigram* vi. 3.

27. ὅκα: causal; cf. Arist. *Frogs* 22; Lysias, xii. § 36; xix. § 5 ὅτ' οὖν τοιαῦτα πολλὰ γηγένηται . . . εἰκὸς ὑμᾶς μήπω τοὺς λόγους ἡγεῖσθαι πιστούς.

27. ἡράσσαι: a Homeric form.

28. ἐπάξα: ἐπάξω, aor. middle.

30. ἐγὼ δέ τις εἰμὶ μελικτᾶς: a singer of some note; 'a minstrel in my way' (Calv.): cf. i. 32; Demosth. *Ol.* iii. § 4 Ὀλύνθιοι δυνάμιν τινα κεκτημένοι. More commonly with adjectives, cf. vii. 38; Plato, *Protag.* 334 c ἐγὼ τυγχάνω ἐπιλήσμων τις ὦν ἄνθρωπος (disparaging) or used alone = 'some one of importance' (Eurip. *Electra* 939 εὐχεται τις εἶναι τοῖσι χρήμασιν σθένων: cf. Theocr. xi. 79), in which case instead of τινες for the plural τι is generally used, Plato, *Gorgias* 472 a ὑπὸ πολλῶν καὶ δοκούντων τι εἶναι (so οὐδέν, a 'nobody').

31. Glaucè of Chios, a contemporary of Theocritus, mentioned by Hedylus in *App. Anthol.* 34 "Theon the flute player

ἡῦλει δὲ Γλαύκης μεμεθυμένα παίγνια Μουσέων,
καὶ τὸν ἐν ἀκρήτοις Βάτταλον ἡδυπότην”:

obviously a writer of popular songs.

Of Pyrrhos nothing is known; Ἐρυθραῖος ἢ Λέσβιος μελῶν ποιητής, Schol. J. A. Hartung in his note here and *Introd.* p. xv, strangely makes τὰ Πύρρῳ = 'the deeds of King Pyrrhos.' Such a conjunction of τὰ Γλαύκας, 'the songs of Glaucè,' with τὰ Πύρρῳ, 'the deeds of Pyrrhos,' is wholly impossible. We can, however, get a date for the idyll from the history of the king of Epirus. Pyrrhos entered Italy, 279; Croton was utterly destroyed at the same time. The scene of this poem should therefore be imagined as before 279, and the time of writing probably the same.

32. αἰνέω τάν τε Κρότωνα: the sentence begins as if τάν τε Ζάκυνθον followed. The interposition of καλὰ πόλις changes the latter to the nominative.

καλὰ πόλις may possibly be the actual beginning of the song (? anacreontic in rhythm, καλὴ πόλις Ζάκυνθος), but is more probably to be taken as iii. 15 νῦν ἔγνων τὸν Ἴερωτα βαρὺς θεός (Hiller).

Ζάκυνθος: conjectured to be some place near or some part of Croton, the position of the words between Κρότωνα and Λακίνιον making the commentators adverse to referring the name to the island Zacynthus. But that the island is meant is rendered almost certain by Holm (*Hist. of Greece*, iii. ch. 3, Appendix). He points out that Croton and Zacynthus (and no other town in Western Greece) in the fourth century adopted a coinage identical with that used by the commercial and political league of Rhodes, Ephesus, Cnidus, and Samos (the type is Heracles strangling the serpents), only omitting the ΣΤΝ (συμμαχία) which appears on the coins of the league. Some intimate relations must, therefore, have existed between Croton and Zacynthus, and to these Corydon refers, just as every after-dinner speaker now refers to U. S. A., and every Frenchman to his dear ally Russia.

33. τὸ Λακίνιον (the temple of Juno Lacinia): *vid. supra*, v. 22; and cf. Dionys. Perieg. 368:

ἐγγύθι δὲ σφῶν
ἱμερτὸν πολίεθρον ἔϋστεφάνοιο Κρότωνος
καϊόμενον χαρίεντος ἐπ' Αἰσάρου προχοῇσι
ἔνθα κεν αἰπὺν ἴδοιο Λακωνιάδος δόμον Ἥρης.

The double article here is strange, and can only be explained by taking τὸ ποταῶν substantivally and in apposition to τὸ Λακίνιον, the eastward part, the temple of Lacinia (so Hermann), cf. iv. 21; Eurip. *I. T.* 250 τοῦ συζύγου δὲ τοῦ ξένου τί τοῦνομ' ἦν; = his comrade, the stranger. For though the order art. adj. art. noun is good Greek (see on xiii. 5), the supposed order art. adj. art. noun is not Greek at all. The Scholiast quotes a proverbial saying, μάταια τάλλα παρὰ Κρότωνα τάσ τεα (*lege* παρὰ Κρότωνά γε or παρὰ Κρότων' ἐστ' ἄσ τεα with Duebner).

33-36. *Vid.* note on iv. 6.

34. ὀγδῶκοντα μόνος: with the verbal antithesis; cf. ix. 26; xvi. 87, &c.

36. ὀπλᾶς: gen. with πιάξας (πιέσας), catching it by the foot; cf. xxv. 145; v. 133.

37. χῶ βουκόλος = Aegon's laughing at the way in which he had frightened the women.

38. ὦ χαρίεσσ' Ἀμαρυλλί. Battus is recalled by the mention of Amaryllis to the memory of his dead love, and for the moment drops his banter (σέθεν is only used here in the pastorals).

39. For the construction cf. note on ii. 82, but the sentence is here rendered more difficult by the elliptical form of the comparison, which in full would be ὅσον αἶγες ἐμὴν φίλαι, ὅσον φίλα τὸ ἀπέσβης, 'dear are my goats, so dear art thou in death'; cf. Thucyd. vii. 71 διὰ τὸ ἀνώμαλον καὶ τὴν ἐποψιν ἠναγκάζοντο ἔχειν: Longus, iii. 21 τοσοῦτο ἐπαύετο βράδιον ὅσον ἤρξατο (Haupt. *Opusc.* ii. 467).

ἀπέσβης: of death, *A. Pal.* vii. 20, 422, 295.

40. τῷ σκληρῷ: genit. with exclamation, Herond. iv. 21 μὰ καλῶν ἀγαλμάτων, and often in Attic μαλά follows the adjective as in Arist. *Acharn.* 851 ὁ ταχὺς ἄγαν.

λελόγχει: probably pluperf. not 'Syracusan' present perfect 'which then possessed me,' Plato, *Phaedo* 107 d ὁ ἐκάστων δαίμων ὅστις ζῶντα εἰλόγχει (*dist.* Soph. *O. C.* 1337 τὸν αὐτὸν δαίμον' ἐξεἰληχότες). The form λελόγχα is archaic (Krüger, i. 40, p. 169).

41 *sqq.* Consolation by means of proverbs is characteristic of the class to which Theocritus assigns Corydon.

42. On form of verse cf. *Introd.* p. 40(b). The proverb is used by Lyeurgus, *Contra Leocr.* § 60 ἀνθρώπων ζῶντι μὲν ἐλπίς ἐκ τοῦ κακῶς πράξει μεταπεσεῖν τελευτήσαντι δὲ συναιρεῖται πάντα δι' ὧν ἄν τις εὐδαιμονήσειεν.

43. Ζεὺς: in the original sense 'the sky god,' Theognis 25:

οὐδὲ γὰρ ὁ Ζεὺς
οὔθ' ὕων πάντεσσ' ἀνδάνει οὔτ' ἀνέχων.

Arist. *Aves* 1501:

ΠΡ. τί γὰρ ὁ Ζεὺς ποιεῖ;
ἀπαιθριάξει τὰς νεφέλας ἢ συννεφεῖ;

Verg. *Georg.* i. 418 'Iuppiter uvidus austris.'

44. κάτωθε, 'up to the hill.'

45. τὰ δύσσοα: cf. iii. 24.

ὁ λέπαργος: not a proper name. Suidas quotes a proverb ἀνά σοι τάδε πάντα λέπαργε· ἐπὶ τῶν οὐδὲ μετὰ τὸν κάματον ἀνιέμενων, ἐκ μεταφορᾶς τῶν βοῶν. See Meineke, p. 455.

46. See on i. 151. The article with a proper name in the singular is very unusual; cf. however Lucian, *Deor. Dial.* 20 σὺ δὲ πρόσθι ἢ Ἀθηνᾶ (k here has σίττ' ᾧ Κυμαίθα).

48. εἰ μὴ ἄπει, 'if you won't go away'; cf. Arist. *Aves* 759 αἶρε πλήκτρον εἰ μαχεῖ. εἰ with the fut. indic. has always this modal sense; see Sonnenschein, *Greek Syntax*, § 354 obs.

49. εἶθ' ἦν μοι ροικόν τὸ λαγωβόλον, ὥς τυ πάταξα MSS. (p has ροικόν τυ). If Theocritus wrote this and meant τὸ ροικόν λαγωβόλον, as even Hiller thinks, then he learnt but little Greek from Philetas. Hermann reads τι, cutting the knot. It is worth while to examine the passages where the article takes an abnormal position.

(1) Homer has τοῦ βασιλῆος ἀπηνέος, *Iliad* i. 340; τὸν ξεῖνον δύστηνον, *Odys.* xvii. 10, &c. The order is always art. noun adj., never adj. art. noun. The article is probably merely a demonst. pron. 'him, the hapless stranger.' This then is no support for the order here; so Bion, *Ep. Ad.* 34 οἱ δ' ὑπὸ μαζοῖ χιώνεοι.

(2) Soph. *Ajax* 572 ὁ λυμεὼν ἐμός: Athenaeus, vii. 126 τῇ Ἐκάτῃ τριγλανθίνῃ: Collitz and Bechtel, *Inscr.* 4427 τῷ Διὶ Ὀλυμπίῳ. In all these the article stands first, and the order may be explained by bracketing the two following words—τῷ [Διὶ Ὀλυμπίῳ]—as a single notion. ὁ λυμεὼν ἐμός means then not 'my destroyer,' opposed to 'some one's else,' but 'this destroyer of me.' Cf. such passages as Aesch. *In Ctes.* 78 ὁ μισότεκνος καὶ πατὴρ πονηρός: Charito, *B.* iii. 7 θεὸν εἶναι νομίζων τὴν οὐδὲ ἄνθρωπον εὐτυχῇ.

(3) τὰς ἄλλας ταύτας πραγματείας προστεταγμένας κατὰ ψήφισμα, Aesch. *In Ctes.* 13. Divided attribute, normal Krüger, 50. 9. 8.

(4) Wide extensions of the predicative adjective, especially in Lucian, e.g. *Quomodo Hist. Conscrib.* § 4 εἴ γε καὶ συγγραφέας τοσούτους ἀνέφυσε (ὁ πόλεμος) ὑπὸ μιᾷ τῇ ὀρμῇ (at one go). In the present passage the sense 'would that my staff were crooked that I might have struck thee' is barred by the sense.

It is quite easy to hit a cow with a straight stick. If the text is sound we must translate 'Would that I had a crooked staff' (taking ροικόν as a loose predicate as in example (4), and laying the emphasis on ἦν, not on ροικόν, as we might say ροικὸν εἶχε τὸ λαγωβόλον): but I am not sure that we should not read 'Ροικὸν τὸ λαγωβόλον, 'my staff, Crookie.' For the shepherd's staff, used for throwing, cf. vii. 21; *A. Pal.* vi. 37; *Iliad* xxiii. 845.

ὥς τυ πάταξα must be attached to the preceding, 'that I might have struck thee.' To take it absolutely 'how I would

have struck thee' (Hiller) is impossible Greek. For the construction cf. Soph. O. T. 1392:

τί μ' οὐ λαβὼν
ἔκτεινας εὐθὺς ὥς ἔδειξα μήποτε, κ.τ.λ.

Dinarchus, i. § 10 ἐχρῆν ζητεῖν ἵνα ἀπηλλάγμεθα (pluperf.) τοῦτου τοῦ δημαγωγού: Theocr. vii. 86; Ap. Rhod. i. 281.

52. = ταῖ ἀτρακτυλλίδες.

κακῶς ἂ πόρτις ὀλοῖτο, 'dang the beast'; Lucian, i. 204 Prometheus says τῷ Κανκάσῳ προσηλωμένος τὸν κάκιστα ὀρνέων ἀπολούμενον αἰετὸν τρέφων τῷ ἥπατι.

53. ἐς ταύταν ἐτύπην χασμεύμενος. For the order cf. i. 47; Odyss. xiii. 267 τὸν μὲν ἐγὼ κατιόντα βάλλον χαλκῆρεϊ δουρὶ ἀγρόθεν.

54. τε is unusually late in the sentence, but cf. Bacchyl. xviii. 53:

χιτῶνα πορφύρεον
στέρνοισ τ' ἀμφὶ καὶ οὐλίον
Θεσσαλὰν χλαμύδ(α).

55. ὀσσίχον, 'a wee bit wound'; cf. πυρρίχος, iv. 20. Meineke quotes Boissonade's *Anecd.* ii. 424 δείξον ὀσσίχον τὸ τύμμα καὶ λέοντα δαμάξον ἡλίκον φαίη γ' ἂν Θεόκριτος.

58. μ' = μοι: elided according to Homeric usage, *Iliad* ix. 673; x. 544; cf. on xv. 112.

59. ἐρωτίδα: see on iii. 7.

τὰς ποκ' ἐκνίσθη, 'about whom he was excited.' In gen. as in Lucian, *Dial. Meret.* x. 4 κέκνισται γὰρ κάκεινος τῆς Νεβρίδος.

62. εὖ γ': Lucian, i. 228 εὖ γε ὁ γενναῖος.

62, 63. γένος with ἐρίσδεις as in the Homeric βίην καὶ κάρτος ἐρίζειν: cf. iv. 8. So k. ἐρίσδει MSS. *ceteri*.

V.

This idyll like the fourth presents a living sketch of rough country character, without idealization or mere ornament of language. The characters are Comatas, a goatherd, and Lacon, a shepherd. The idyll opens with badinage between the two, with coarse rustic humour; then proceeds to a singing-match, in which Comatas is adjudged the winner. The scene is South Italian, *vid.* 16, 73, 124, 146. See further *Introd.* p. 37.

1. τῆνον, 'the rascally shepherd.'

τόνδε, 'here.'

2. τό μεν νάκος: for τὸ νάκος μεν (μου), a post-classical order, cf. Herondas, v. 7 τό μεν αἶμα: vi. 41 τήν μεν γλῶσσαν: Callim. iii. 139 οἱ σευ πάντες ἄεθλοι.

3. οὐκ . . . κράνας; *sc.* ἄπιτε, cf. v. 102, and the Aristophanic οὐκ ἐς κόρακας; cf. *Frogs* 185.

5. τὰν ποίαν: cf. Arist. *Acharn.* 62:

Κ. οἱ πρέσβεις οἱ παρὰ βασιλέως·
Δ. ποίου βασιλέως. ('King indeed!')

ποιός is thus used with a word repeated from the previous speaker to express contempt. The article is generally *omitted* in this idiom; attached when information is really sought.

7. καλάμους αὐλόν, 'a pipe of straw'; cf. Verg. *Ecl.* iii. 27 'Stridenti miserum stipula disperdere carmen'; Milton, *Lycidas* 'Grate on their serannel pipes of wretched straw.'

10. ἐνεύδειν, 'even your master Eumaras had not a rag to sleep in'; cf. *Odys.* iii. 349:

ᾤ οὔτι χλαῖναι καὶ ῥήγεα πόλλ' ἐνὶ οἴκῳ,
οὔτ' αὐτῷ μαλακῶς οὔτε ξείνοισιν ἐνεύδειν.

This use of the infin. of a verb compounded with ἐν-, dependent on a substantive, is common even in prose; cf. Herod. vi. 102 χωρίον ἐπιτήδεον ἐνιππεύσαι. Cf. also Hesiod, *Opusc.* 781 'the thirteenth day is φυντὰ ἐνθρέψασθαι ἀρίστη': Eurip. *Bacchae* 508 ἐνδυστυχῆσαι τοῦνομ' ἐπιτήδειος εἶ.

13. τὰ λοιόσθια, 'now last of all.'

14. τὸν ἄκτιον = τὸν ἐπὶ ταῖς ἀκταῖς ὑπὸ τῶν ἀλιέων ἰδρυμένον (*Et. Mag.*); cf. *A. Pal.* x. 10:

Πᾶνά με τόνδ' ἱερῆς ἐπὶ λισσάδος, αἰγιαλίτην
Πᾶνα, τὸν εὐόρμων τῶνδ' ἔφορον λιμένων.

Aesch. *Persae* 449:

νῆσος . . . ἦν ὁ φιλόχορος
Πὰν ἐμβατεύει, ποντίας ἀκτῆς ἐπι.

15. ἦ . . ., 'or, if I did, may I go mad'; cf. Arist. *Knights* 410:

οὔτοι μ' ὑπερβαλεῖσθ' ἀναιδείᾳ μὰ τὸν Ποσειδῶ,
ἦ μή ποτ' ἀγοραίου Διὸς σπλάγχνοισι παραγενοίμην.

Isocr. *Dem.* § 48 τοῖς δὲ σπουδαίοις οὐχ οἷόν τε ἀμελεῖν τῆς ἀρετῆς, ἦ πολλοὺς ἔχειν τοὺς ἐπιπλήττοντας.

16. Κράθιν: a river flowing into the gulf of Tarentum near to Sybaris (Thurii, *vid.* v. 74).

20. αἶ . . . πιστεύσαιμι, 'if I believe you, may I earn the sufferings of Daphnis.' For construction cf. xiv. 50; vii. 108; v. 150, &c.

21. 'However, if you care (λῆς) to stake a kid,—it's no great thing, but still I'll sing against you till you cry enough.' The form of the sentence is broken, and altered by the parenthesis.

ἀλλά γε is an unusual combination of particles (cf. Plato, *Rep.* 331 b ἀλλά γε ἐν ἀνθ' ἐνὸς οὐκ ἐλάχιστον ἔγωγε θέην ἄν: *A. Pal.* iii. 6 ἀλλά γε τόξῳ θῆρα καθαιμάσσει Φοῖβος ἀπὸ σκοπιῆς). A word usually intervenes, as Isocr. 95 d διαμαρτῶν δὲ τῆς προσδοκίας ἀλλ' οὖν τὴν γε εὐνοίαν κτήσει.

οὐδὲν ἱερόν: παροιμία ἐπὶ τῶν μηδενὸς ἀξίων, Schol.

24. τὸν . . . ἀμόν: sc. θές, understood from αἶκα λῆς θέμεν.

ἔρισδε, 'begin your challenge.' The command is repeated impatiently in l. 30; hence Lacon's answer there, μὴ σπεῦδε. The *vulgata lectio* ἀμόν ἔρισδε is not Greek: ἀμόν ἔρειδε (k corr. D^B) is a very doubtful expression ('set your lamb against my kid'). Ahrens conj. ὄρισδε.

25. κίναδος τύ, 'you fox.'

ἐξ ἴσω, 'how shall that be fair?'

27. δήλετο = ἐβούλετο.

28. The line forms an indirect answer to the question of Lacon: 'Why, such an one as trusts to beat his neighbour as you trust.'

σφάξ ('a hornet') is in apposition to the ὅστις clause.

πεποιθείς (πεποίθω): the verb has to be supplied from subordinate to main clause; cf. Theognis, 541:

δαιμαίνω μὴ τήνδε πόλιν Πολυπαῖδῃ ὕβρις
ἤπερ Κενταύρους ἀμοφάγους ὄλεσεν (sc. ὀλέσῃ):

Megara, 45 σὺ δ' ἡύτε λείβεται ὕδωρ (sc. λείβεαι): Thucyd. i. 82; iii. 68.

29. ἀλλὰ γάρ, 'but since the kid is not enough see there's the goat. Begin.' (τυῖδε = τῇδε, Aeolic form.)

34. στιβάς: cf. vii. 67; Longus, ii. 31. 1 ἐκ φυλλάδος στιβάδας ὑποστορέσας.

36. τοῖς ὀρθοῖσι, 'if you dare look at me with such bold eyes.' The article has deictic force, cf. iii. 13 ἃ βομβεῖσα μέλισσα: Soph. O. T. 1371:

ὄμμασιν ποίοις βλέπων
πατέρα ποτ' ἂν προσεῖδον:

ib. 1385 ὀρθοῖς ἔμελλον ὄμμασιν τούτους ὄρᾶν.

37. ἴδ' ἃ χάρις, 'see what becomes of kindness.' Cf. Theognis, 105 δειλοὺς εὖ ἔρδοντι ματαιοτάτῃ χάρις ἐστίν.

38. θρέψαι, 'rear wolf cubs, and rear dogs—to be devoured by them.' We might expect either θρέψαι καὶ λυκιδεῖς καὶ κύνας, or θρέψαι λυκιδεῖς, θρέψαι κύνας (anaphora); but even when anaphora is used, an anticipatory καί (or τε) is occasionally found in the first clause: cf. Soph. Antig. 296:

τοῦτο καὶ πόλεις
πορθεῖ, τόδ' ἄνδρας ἐξανίστησιν δύμων:

cf. ib. 673: αὕτη πόλεις τ' ὄλλυσιν, ἥδ' ἀναστάτους
οἴκους τίθησιν.

So in Vergil, 'Iam redit et Virgo, redeunt Saturnia regna.' (See M. W. Humphreys, in *Class. Rev.* April, 1897.)

κύνας: the dog in Greece was kept in a half wild state; cf. *Odyss.* xxi. 363; Xenoph. *Agesil.* i. § 22 ὡς μήτε ὑπὸ κυνῶν μήτε ὑπὸ λύκων διαφθείροντο.

40. ἀνδρίον, 'contemptuous.'

αὕτως with an adjective bears the force of 'just' or 'as you are'; cf. ii. 133.

44. ὕστατα, 'and you shall sing for the last time'; Verg. *Ecl.* iii. 51 'efficiam posthac ne quemquam voce lacessas.'

45. See note on i. 106. These lines of Comatas answer to Lacon's 31-34.

48. οὐδὲν ὁμοία: i.e. 'much better than'; Isocr. 179 e ἐκτῶντο γὰρ δύναμιν οὐδὲν ὁμοίαν τῇ πρότερον ὑπαρχούσῃ.

49. κώνοις: a great recommendation, because these pine cones were used for food.

51. ὑπνω μαλακώτερα: cf. xv. 125; Vergil, *Ecl.* vii. 45 'somno mollior herba'; Herond. vi. 69:

τὰ βαλλί' οὕτως ἄνδρες οὐχὶ ποιεύσι;
αὐταὶ γὰρ ἔσμέν, ὀρθά, κοῦ μόνον τοῦτο
ἀλλ' ἡ μαλακότης ὕπνος, οἱ δ' ἱμαντίσκοι
ἔρι' οὐχ ἱμάντες.

57. τῶν . . . ἀρνῶν: brachylogical comparison; = τῶν παρὰ σοι δερμάτων τῶν ἀρνῶν, cf. ii. 15. The dialogue here shows strict correspondence between speaker and speaker even though this is before the match begins; cf. *Id.* viii. *ad init.*

60. αὐτόθε, 'from where you stand.' Comatas seems at last to have succeeded in making Lacon lose his temper, as a first preliminary to making him lose the match.

61. τὰν σαυτῷ: sc. χῶραν. Soph. *Phil.* 1060 χαίρε τὴν Ἀἴμονα πατῶν. Cf. xviii. 20. ἔχε τὰς δρύας, 'and keep your blooming oaks.'

65. τὰς παρὰ τίν, 'over yonder near you.'

69. κρίνης: sc. ἀρείω βουκολιαστὰν εἶναι.

ἐν χάριτι, 'as a favour'; cf. Plato, *Phaedo* 115 b τί δὲ ἐπιστέλλεις ἡ περὶ τῶν παιδῶν ἡ περὶ ἄλλου του, ὅτι ἂν σοι ποιοῦντες ἡμεῖς ἐν χάριτι μάλιστα ποιοῦμεν; Isoer. xviii. c τὰς κρίσεις ποίου μὴ πρὸς χάριν μὴδ' ἐναντίας ἀλλήλαις: Pseudo-Phocyl. ix. πᾶσι δίκαια νέμειν μὴδὲ κρίσιν ἐς χάριν ἔλκε.

71. τὸ πλεόν ἰθύνης: *vid.* Liddell and Scott under ἰθύνω: but the phrase is an intentional oxymoron, since ἰθύνειν can only be used strictly of a right judgement (opp. to σκολιά δίκη).

72, 73. Θουρίω, 'the Thurian.' Thurii was founded in 443 B.C., near the site of the once flourishing town, Sybaris, which had been destroyed in 510 B.C. If reliance is to be placed on this passage we must conclude either that the name Sybaris remained and that a new township had sprung up (so Meineke), or that such families as traced their descent from the ancient Sybarites retained this appellation to distinguish themselves from the newcomers.

76. βέντιστε (βέλτιστε). This seems to be the only place where οὗτος is attached to a vocative case. The nominative in apposition is usual; Soph. *O. C.* 1627 ὦ οὗτος οὗτος Οἰδίπους or οὗτος alone; Arist. *Clouds* 723 οὗτος, τί ποιεῖς;

78. εἴ τι λέγεις: Verg. *Ecl.* iii. 52 'quin age si quid habes'; Plautus, *Stich.* v. 4. 35; Herond. vii. 47 φέρ' εἰ φέρεις τι.

79. ἦσθα: cf. xxx. 16. The imperfect is used to express what was always true but is only now recognized. Usually with ἄρα. Plato, *Gorgias* 478 c οὐ τοῦτ' ἦν εὐδαιμονία, κακοῦ ἀπαλλαγὴ ἀλλὰ τὴν ἀρχὴν μὴδὲ κτήσις.

80. The match begins. Comatas, as challenger, opens with a couplet, to which Lacon has to respond in two lines similar in thought and expression, but better if possible than his rival's. This goes on to l. 137, where Lacon apparently is unable to cap Comatas' couplet and is ruled out.

82. καὶ γάρ. 'Aye, the Muses may love you, for a greater than the Muses loves me.'

83. Κάρνεα : the great Dorian festival of Apollo.

καὶ δὴ : *temporal* here. 'Here's the Feast just coming on.' For position of the words—not at head of clause—cf. Arist. *Wasps* 1483 ; *Frogs* 604 ὡς ἀκούω τῆς θύρας καὶ δὴ ψόφον.

89. παρελάντα : accus. masc. particip. παρελάω = παρελαύνω. -άοντα contracts to -άντα as in i. 90 γελάντι = γελάοντι = γελάουσι.

90. λείος : Cratidas meeting me in his fair beauty. λείος belongs of course to the predicate.

91. ἐκμαίνει : *A. Pal.* vii. 99 ἐκμαίνει χεῖλη με ῥοδόχροα.

λιπαρὰ δέ, κ.τ.λ. Eurip. *Bacchae* 456 :

πλόκαμός τε γάρ σου ταναος, ου πάλης ὕπο,
γένυν παρ' αὐτὴν κεχυμένος, πόθου πλέως.

92, 93. 'Dog-rose and anemone are not to be compared with roses ; the rose-bed grows beside the garden wall.'

πεφύκει (πεφύκω) ἄνθηρα : cf. *Odyss.* vii. 127 πρασιαὶ πεφύασι : *ib.* v. 72 ; *Achill. Tat.* i. 1. 5 αἱ δὲ πρασιαὶ τῶν ἀνθέων ὑπὸ τὰ πέταλα τῶν φυτῶν στοιχηδὸν ἐπεφύκεσαν νάρκισσος καὶ ῥόδα καὶ μυρρίναι.

94. ὀμομαλίδες. Comatas had said 'dog-roses are not to be compared with roses, because dog-roses are inferior.' Lacon alters the order of comparison awkwardly and says, 'medlars are not to be compared with acorns, because medlars are superior.'

αἱ μὲν : *sc.* ἄκυλοι.

95. Join ἀπὸ πρίνοιο λεπύριον, as ἐκ κριθῶν μέθυ, Aesch. *Suppl.* 931, &c. The comparison in both cases refers of course to Clearista and Cratidas, in the first couplet to appearance (cf. Nonnus, viii. 210 καὶ ῥόδα τίς μετὰμειψεν ἐς ὠκυμόρους ἀνέμοντας ;) in the second to disposition.

98. ἐς χλαῖναν, 'for a cloak' ; cf. i. 40 ; Arist. *Clouds* 612 :

ὠφελούσ' ὑμᾶς ἅπαντας . . .

πρῶτα μὲν τοῦ μηνὸς ἐς δᾶδ' οὐκ ἔλαττον ἢ δραχμῇν.

100. σίττ' ἀπό : cf. iv. 45.

101. The verse is repeated from i. 13, but there is absolutely no ground for rejecting it as spurious in either place.

103. ποτ' ἀντολάς, 'to the eastward' (ἀντολάς, acc. plural) ; Thucyd. vi. 2. 5 τὰ πρὸς βορρᾶν τῆς νήσου. Tr. ὡς, 'where,' as in 101.

105. Πραξιτέλευς : 'Si Praxitelis nomen et fama ad pastores illos pervenerat, poterat ille bonorum suorum iactator craterem quem habebat pro illustrissimi illius sculptoris opere habere. Cf. i. 32. Minime igitur cogitandum de iuniore aliquo Praxitele neque credendum nobilissimi illius artificis cuius statuæ maximi aestimabantur opus aliquod penes hos pastores fuisse.'—Wuestemann. (The existence of a 'iunior aliquis Praxiteles' is stated circumstantially by the Scholiast.) Praxiteles' fame was vigorous throughout Greece in Theocritus' day, and his sons also were noted as sculptors ; Herond. iv. 23.

109. μὴ λωβασεῖσθε, 'You shall not spoil.' Soph. *Antig.* 84 ἀλλ' οὖν προμηνύσεις γε τοῦτο μηδενί : Eurip. *Medea* 822 λέξεις

δὲ μηδὲν τῶν ἐμοὶ δεδογμένων : Aesch. *S. c. T.* 250 οὐ σίγα ; μηδὲν τῶνδ' ἐρεῖς κατὰ πτόλιν. In the last case to print οὐ σίγα τῶνδε, makes σίγα very awkward and only defers the explanation. In the first two the aorist subj. is often read against the MSS. Others keep the indicative and make the sentences questions, weakening the command unnaturally. In favour of taking all as emphatic negative proclamations (μή repudiantis) we have the similar οὐ μή construction, and most of all an example in Xen. *Hell.* ii. 1. 22 προεῖπεν ὥς μηδεὶς κινήσοιτο. This can only represent μηδεὶς κινήσεται, or μὴ κινήσεσθε, in direct speech : and cannot represent an interrogative clause (μηδεὶς κινήσεται ;).

ἄβαι : the abstract noun is used attributively, as δρόσοι, Aesch. *Agam.* 141, for 'lion-cubs'; ἔρσαι—'young lambs'—*Odys.* ix. 222 ; cf. Theocr. x. 37. So *Odys.* v. 69 ἡμερὶς ἡβώωσα. The reading of κ, αἶαι, makes no sense, and is a mere misreading. β in minuscule is written υ.

116. μέμνα ὄκα, 'remember the time when' ; cf. Eurip. *Hec.* 239 οἷσθ' ἡνίκ' ἦλθες Ἰλίου κατάσκοπος ; *Iliad* xiv. 71, &c.

119. ἐκάθηρε : a slang term ; 'dusted you down.'

121. τίλλειν : infin. for imperative ; cf. x. 48.

γραίας : gen. sing. 'from an old wife's tomb.'

σκίλλας, 'squills' ; a remedy for melancholy madness. Herbs plucked from a tomb have double efficacy ; especially if the tomb be that of a person who has died unnaturally. Similarly in Brit. Mus. Papyrus (see on *Idyll* ii) a lead tablet is to be suitably inscribed and buried, εἰς ἄωρον μνήμα.

122. τινά : as above, referring to a definite person ; cf. Arist. *Frogs* 606 ἦκει τῷ κακόν, 'there's trouble for some one.' Note how the following line corresponds in Chiasmus with 121.

σκίλλας . . . κυκλάμινον : τίλλειν . . . ὄρυσσε :

ἰὼν . . . ἐνθῶν : ἀπὸ σάματος . . . ἐς τὸν Ἀλεντα

Join ἐνθῶν ἐς τὸν Ἀλεντα. The Aleis here is a river of the Sybaris district ; contrast vii. 1, note.

124. Ἱμέρα : another unknown stream.

γάλα is cognate accusative ; cf. v. 126 ; Lucian, *V. Hist.* i. 7 ποταμῷ οἶνον ρέοντι : Theocr. xxv. 15. The dative is less commonly used, Ap. Rhod. iii. 223 ἡ μὲν (κρήνη) ἀναβλύζεσκε γάλακτι : Eurip. *Bacchae* 142 :

ρεῖ δὲ γάλακτι πέδον, ρεῖ δ' οἶνῳ, ρεῖ δὲ μελισσῶν νέκταρι.

126. ἃ Συβαρίτις : sc. πηγῇ.

τὸ πότορθρον, 'at dawn.'

127. βάψαι, 'draw honey in place of water.' On this sense of βάπτω see Dr. Rutherford on Babrius, lxxi, and cf. Nicand. *Alex.* 514 τὴν ἅλα βάπτει.

131. πολλὸς δέ, 'and dog-roses flourish here like any rose.' (The Vulg. *ροδοκισσός* is apparently a *vox nihili*.)

ἐπανθεῖ affords a good example of the fondness of the Alexandrian poets for compound verbs instead of simple ; Theocritus has, e.g. εἰσαῖω, κατασμήχω, ἀγκλέπτω, ἐνδιαθρύπτομαι (Legrand). Attic would use ἀνθεῖ or have a dative with ἐπανθεῖ.

133. τῶν ὥτων : Tibullus, ii. 5. 92 'oscula comprensis auribus eripiet.'

138. παύσασθαι. Lacon apparently hesitates over his capping verse; is beginning tardily, but is at once stopped by the umpire and declared beaten.

143. ἔττι πόκ' ἤδη, 'since now at last I have won the lamb' (cf. l. 24).

144. ὕμμιν, 'you shall see me leap sky high.'

145. κερούτιδες: a word recovered by Ahrens; it is feminine of κερουτής, a noun formed from the verb κερουτιάω (κερουτιᾶ = γαυριᾶ, Hesych.), 'wanton.' So in 147 κορυπίλος = κορύπτῃς as ναυτίλος = ναύτης (Ahrens in *Philolog.* vii. p. 446).

148. πρὶν ἢ γ' ἐμέ: the emphatic form of the pronoun is required, not με which has been 'restored' by recent editors. The clause belongs as the use of the *accus.* and *infin.* shows to εἴ τιν' ὀχνευεῖς not to φλασσῶ τυ.

VI.

On the Aratus of this poem see *Introd.* pp. 16, 17 *sqq.* The date of the piece must be placed in the Coan period of Theocritus' life (*Introd.* p. 24). The poem is a companion to *Idyll* xi (see *Preface* there), but shows the Cyclops in a more delicate and refined character.

In form the poem is a singing-match between Daphnis and Damoetas, though rather irregular in form since the songs do not correspond in length, and there is no adjudication of prize. It is probable that the legendary Daphnis is here intended as he appears in *Idyll* viii, and not contemporary shepherds of Theocritus' own day; cf. xi (*Preface*).

1. χῶ Δάφνις ὁ βουκόλος. This order of words with article is common in Theocritus; cf. iv. 20 χῶ ταῦρος ὁ πύρριχος: v. 62: vii. 98: ii. 74, &c. (see Ameis' note); and *vid.* xv. 58.

2. τὰν ἀγέλαν: the singular is used distributively, 'each his flock'; cf. xxii. 191; *Iliad* x. 153:

ἔγχεα δέ σφιν
ὄρθ' ἐπὶ σαυρωτῆρος ἐλήλατο.

Ap. Rhod. i. 528:

οἱ δ' ἀνὰ σέλματα βάντες ἐπισχερὰ ἀλλήλοισι,
ὥς ἐδάσαντο πάροιθεν ἐρεσσέμεν ᾧ ἐνὶ χώρῳ

(each in his place); cf. Verg. *Ecl.* vii. 2.

3. πυρρός: cf. Eurip. *Phoeniss.* 32 ἥδη δὲ πυρσαῖς γένουσιν ἐξανδρούμενος: Longus, i. 15 ἀρτιγένειος μαιρακίσκος, λευκὸς ὡς γάλα καὶ πυρρὸς ὡς θέρος μέλλον ἀμᾶσθαι. πυρρός, 'prima lanugine pubescens,' Paley.

4. θέρεος, 'in summer'; gen. of time.

5. πρῶτος for πρότερος: cf. ἄλλος for ἕτερος, vi. 46; vii. 36, &c. Daphnis addresses Polyphemus in his song, calling him to mark how Galatea tempts him, pelting his flock or his dog with apples, mocking him, and coquetting with him. Damoetas answers, in the person of Polyphemus, that he has noted Galatea's wiles, but turns a deaf ear and affects not to care, for he will move her by jealousy.

7. μάλοισιν: cf. ii. 120; Verg. *Ecl.* iii. 64; *A. Pal.* v. 79

(Plato) μῆλον ἐγὼ· βάλλει με φιλῶν σέ τις, and a modern Greek folk-song (Legrand, *Chansons popul.* 15):

εἶχα μίαν ἡμέρα σκόλη
καὶ ἐμπῆκα 'στὸ περβόλι (into the garden)
κ' ἦνρα μιὰ γλυκούσσα κόρη·
κ' εἶπα τῆς· νὰ ζήσης κόρη·
ποῖσε με κ' ἐμένα φίλον
ἦ με μῆλο ἢ μ' ἀπίδι
ἦ με τὰ γλυκὰ σου χεῖλη.

(Make me your lover with an apple or a pear, or with your sweet lips.)

δυσέρωτα: *vid.* i. 85.

τὸν αἰπόλον ἄνδρα: predicative; 'calling him a laggard in love, the goatherd.' For the article cf. xxii. 69, note. αἰπόλον is used contemptuously as in i. 86. The conjecture (Jacobs and Meineke καὶ αἰπόλον) should be rejected. Paley's order καλεῖσα τὸν αἰπόλον δυσέρωτα ἄνδρα does not commend itself.

8. ποθόρησθα: *vid.* Dial. § 3.

11. νιν: *sc.* τὰν κύνα, not Galatea; 'the fair waves lightly plashing show the dog's reflection as she runs on the sand.' The edge of the sand where the dog runs is just covered with the water. Most editors read καχλάζοντος from the Juntine, but this is only 'emendation' to avoid hiatus, and has no MS. support. For hiatus cf. vii. 8 and Index.

12. καχλάζοντος αἰγιαλοῖο is in itself unobjectionable, cf. Pind. *Ol.* vii. 1 φιάλαν ἀμπέλου ἔνδον καχλάζοντος δρόσφ: Propert. iv. 18. 4 'et sonat Herculeo structa labore via.'

13. φράξω μῆ: cf. iii. 5.

15. αὐτόθε: cf. v. 60; iii. 8, note.

διαθρύπτεται, 'coquets.'

ὡς ἀπ' ἀκάνθας, κ.τ.λ., 'like the dry thistle-down in hot summer's days.' Galatea is as fickle and restless as the thistle-down is tossed this way and that never settling; cf. *Odyss.* v. 328:

ὡς δ' ὅτ' ὀπωρινὸς Βορέης φορέησιν ἀκάνθας
ἀμ πεδίον, πυκινὰ δὲ πρὸς ἀλλήλησιν ἔχονται,
ὡς τὴν ἀμ πέλαγος ἄνεμοι φέρον ἔνθα καὶ ἔνθα.

17. καὶ φεύγει, κ.τ.λ.: cf. Terence, *Eun.* iv. 7. 43:

'Novi ingenium mulierum;
nolunt ubi velis,
Ubi nolis cupiunt ultro' (Hiller).

The sentence should probably be taken universally, connecting it with διαθρύπτεται: she plays the coquette; shuns when one loves, and follows when one loves not. For the form of the line cf. xiv. 62; Nonnus, xvi. 297 κτείεις γὰρ ποθέοντα καὶ οὐ γαμέοντα διώκεις: Nicet. *Eugen.* iii. 11 μισεῖς στέργοντα καὶ οὐ ποθέοντα ποθεῖς με.

18. τὸν ἀπὸ γραμμᾶς λίθον, 'and moves out the piece on the centre line.' The metaphor is taken from the game of πεσσοί. This was a kind of draughts played on a board divided into thirty-six squares (6×6). The central subdividing line was called ἱερὰ γραμμή, and the piece (βασιλεύς) placed thereon was

only moved as a last resource. With γραμμᾶς here *sc.* *ιεράς*. ἀπό, cf. οἱ ἐκ τοῦ πεδίου ἔθρον, Xen. *Anab.* iv. 6. 25, &c.

19. καλὰ καλὰ: cf. viii. 19 ἴσον ἴσον: *A. Pal.* vii. 726 ἡ καλὰ καὶ καλῶς Πλατῆς ὑφηναμένη: *Iliad* v. 31 Ἐπες Ἐπες: Martial, ix. 12:

‘Sed Graeci quibus est nihil negatum

Et quos Ἐπες Ἐπες decet sonare.’

22. τὸν ἑμὸν ἕνα τὸν γλυκύν: for the use of the article see iv. 33, note. The ellipse of ὀφθαλμόν is strange, but is softened by the following words. In Herond. vi. 33 μὰ τούτους τοὺς γλυκέας, and *Id.* v. 59 μὰ τούτους τοὺς δύο, which can now be quoted in support of this line, a gesture would complete the meaning. ἑμὸν, cf. viii. 65; i. 115. I have transposed τὸν (*vid.* not. crit.) for two reasons. (1) τὸν ἑμὸν is not in itself sufficient to balance τὸν ἕνα γλυκύν as co-ordinate attribute. (2) Eustathius refers to the phrase (*Opusc.* 346. 20) εἶποι ἂν ὁ Θεόκριτος τὸν ἕνα τὸν γλυκύν τούτον.

ποθόρημαι. The compound verb is justified by v. 8, ‘with which I look at her (if I please).’ The present is used with self-assurance for the future, μικρὰ εἰπὼν ἥδη καταβαίνω, Aesch. ii. 183. The middle of the -μι form is found *Odyss.* xiv. 343 (2nd person), cf. δίζημαι (see Hiller’s note). [Monro, *Hom. Gram.* § 378 writes: ‘The form ὄρηαι for ὀρά-εαι should possibly be ὀράαι: if the ending is in its original form it belongs to the non-Thematic conjugation.’ If ὄρηαι is wrong, ὄρημαι must give place to ὄρημι here. The same question arises in v. 25].

23. Τήλεμος: see *Odyss.* ix. 507 *sqq.* Telemus had prophesied the coming of Odysseus and the blinding of Cyclops.

24. φυλάττεισι: a final clause depending on an optative of wish takes the optative, Aesch. *Eumenid.* 297 ἔλθοι ὅπως γένοιτο τῶνδ’ ἐμοὶ λυτήριος: Soph. *Ajax* 1222, &c.

27. ὦ Παιάν, ‘Polyphemus gloats.’

τάκεται: cf. v. 12.

29. The sense of the line is obviously that Polyphemus set his dog on to bark at Galatea, but there is considerable doubt as to the reading. The imperative ὑλάκτει is mentioned as a variant in Schol. k. If this is right we might read σίττα for σίγα (so Fritzsche): or keeping σίγη and ὑλακτεῖν explain the infinitive by a gesture or nod (σιγῇ νευστάζοντες ὅτι χρέος ἀλλήλοισι, Oppian, *Hal.* v. 155). Ruhnken’s conjecture given in the text seems however the best solution; the aorist as in 21 εἶδον.

ἤρων: keeping up the pretence that he no longer cares for her.

35. πρᾶν, ‘the other day’; cf. iv. 60; xv. 15; Verg. *Ecl.* ii. 25; Ovid, *Met.* xiii. 840:

‘Certe ego me novi; liquidae in imagine vidi
Nuper aquae placuitque mihi mea forma videnti.’

ἦς δὲ γαλάνα. Parataxis: instead of ὅτε ἦν γαλήνη.

37. παρ’ ἐμίν: παρὰ with dative of the person judging; cf. παρὰ τοῖς εὐφρονουσί κρείττον ἐστι ἢ παρὰ τοῖς ἄλλοις ἅπασιν εὐδοκιμεῖν, Isocr. ix. 74.

38. ὑπέφαινε, ‘reflected,’ *sc.* πόντος.

Παρίας λίθοιο, 'Parian marble,' Pind. N. iv. 132 στάλαν Παρίου λίθου λευκοτέραν. With the whole passage cf. Lucian, i. 290 ἐπεὶ τά γε ἄλλα ὅπόταν ἐθέλης μαθεῖν οἷα τυγχάνεις οὔσα τὴν ὄψιν, ἀπὸ πέτρας τινός, εἴ ποτε γαλήνη εἴη, ἐπικύψασα ἐς τὸ ὕδωρ ἰδὲ σεαυτὴν οὐδὲ ἄλλο ἢ χροάν λευκὴν ἀκριβῶς.

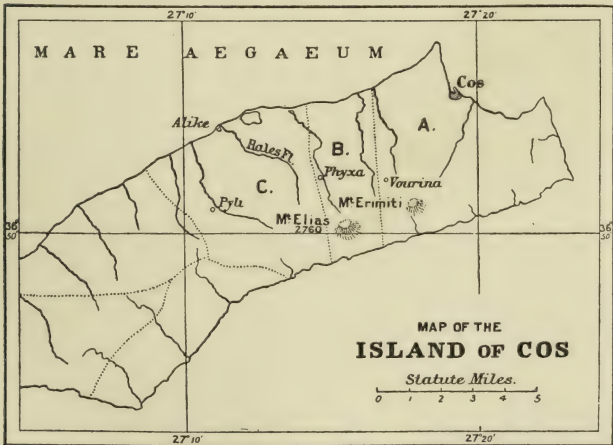
39. ἔπτυσσα: cf. xx. 11; Tibullus, i. 2. 96 'despuat in molles et sibi quisque sinus.'

46. νίκη = ἐνίκα, 'neither was victor'; so νικῶ is used in perfect sense, 'I am victorious.'

οὐδάλλος for οὐδέτερος: this use is constant in Alexandrian writers; Ap. Rhod. i. 10 ἄλλο . . . ἄλλο, of two; cf. Theocr. xxiv. 61; conversely ἕτερος for ἄλλος, xxv. 174; so ἕκαστος for ἑκάτερος, A. Pal. ix. 13. ἀνήσασται, 'invincible.'

VII.

See Introd. p. 12 *sqq.* for a general discussion of the circumstances and character of this famous poem; *ib.* 13, 14 for the identification of the persons mentioned. The scene of the poem is definitely fixed as Coan by the researches of Messrs. Hicks and Paton (*Inscriptions of Cos*). The subjoined map shows the district.



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The dotted lines show the divisions of the Demes. A. Κῶων; B. Φυσιωτῶν, with chief town Φύξα or Πύξα (vii. 130); C. Δήμος Ἀλεντίνων, with chief towns Pyli (Πέλη) and Alike (Ἀλεις); so Hicks and Paton, *Inscr.* 344 τοὶ κατοικεῦντες ἐν τῷ δάμῳ τῶν Ἀλεντίνων καὶ τοὶ ἐνεκτημένοι καὶ τοὶ γεωργοῦντες ἐν Ἀλεντι καὶ Πέλῃ.

The fountain Βούρινα (viii. 6) still bears the name Vourina, and is shown south-west of the town of Cos. Πόλις of line 2 is the town of Cos. Ἄλεις may be either the deme, or the river which runs down to the sea at Alike. Hicks and Paton take it as the former, but the context suits a large district less well than a more definite spot.

1. Εὐκριτος. This name and those of Phrasydamus and Antigenes are doubtless real, and not pseudonyms.

2. εἵρομες, 'walked.'

σὺν καὶ τρίτος: cf. Ap. Rhod. i. 74 σὺν καὶ τρίτος ἦεν Ὀϊλεύς.

3. τῇ Διοῖ: in honour of Ceres.

θαλύσια, 'a harvest home.' *Iliad* ix. 534:

Ἄρτεμις ὤρσε
χωσαμένη ὃ οἱ οὔτι θαλύσια γουνῶ ἀλώης
Οἶνους ῥέξε.

4. εἴ τί περ: cf. ii. 34; Xen. *Hellen.* v. 3. 6 ὅτι περ ὄφελος ἦν τοῦ στρατεύματος. Περ is usually added in this idiom but can be omitted; cf. *Erig.* xvii. 4; *A. Pal.* vii. 472 (Leonidas):

τίς μοῖρα ζωῆς ὑπολείπεται, ἢ ὅσον ὅσον
στιγμὴ καὶ στιγμῆς εἴ τι χαμηλότερον;

Arist. *Frogs* 70:

πότερον εἰς Αἴδου κάτω;
καὶ νῆ Δί' εἴ τί γ' ἔστιν ἔτι κατωτέρω.

The construction is ἐσθλοὶ εἴ τί περ ἐσθλὸν τῶν χαῶν ἐστίν: cf. *Erig.* xvii. For the neuter cf. Callim. i. 70 εἴλεο δ' αἰζήων ὅτι φέρτατον: Xenoph. *Hiero* i. 26.

5. χαῶν τῶν ἐπάνωθεν, 'of the good fellows of old time.' χαὸν (leg. χαὸν) τὸ εὐγενὲς καὶ ἀρχαῖον, Schol. k. The word is elsewhere only known in the longer form χαῖος, Ar. *Lys.* 91.

ἐπάνωθεν: cp. *Erig.* xxii. 3 πρῶτος τῶν ἐπάνωθε μουσοποιῶν. Commoner ἀνωθεν, Theocr. xv. 91; xxii. 164; Plato, *Timaeus* 18 d τοὺς ἔμπροσθεν καὶ ἀνωθεν. Chalcon was son of Eurypylus, a legendary king of Cos, and Clytia his wife, daughter of Merops.

6. ὃς ἐκ ποδὸς ἄνυσε, 'who made the fount Burina (Vourina) with his foot pressing his knee upon the rock.'

ἐκ: cf. ii. 10; Pind. *P.* iv. 359 εἰρεσία δ' ὑπεχώρησεν ταχεῖαν ἐκ παλαμᾶν ἄκορος ('by the might of'): i.e. he created the fountain by the pressure of his foot, while he drove his knee against the upright wall of rock. A statue of Chalcon was erected over the fountain; ἵσταται ἐν Κῶ ἀνδριᾶς καὶ ἐκ τοῦ ποδὸς αὐτοῦ ἐκρέει πηγῇ, Schol. The fountain is mentioned also by Philetas, ἐν προχοῇσι μελαμπέτροιο Βυρίνης.

7. ταῖ δέ: deictic, 'and there hard by.'

8. ὕφαινον: cf. Milton, *P. L.* iv. 692 of Eve's bower:

'The roof

Of thickest covert was inwoven shade
Laurel and myrtle, and what higher grew
Of firm and fragrant leaf . . .'

11. **Βρασίλα**. This place is not identified, nor is it known who this Brasilas was. 'K. Tümpel (*Rhein. Mus.* 46) suggests that it is another name for Poseidon; and that the *σᾶμα*—monument—was the same as that described by Pausanias, as standing near the Peiraeus Gate, near a temple of Demeter. This monument represented Poseidon vanquishing the Coan Polybotes, and was assigned not to Poseidon but to another; ? to Brasilas' (Kynaston). Poseidon was certainly connected with Cos in mythology, but the derivation proposed by Tümpel, *βράσσω-λάας* = *ἐνοσί-χθων*, is monstrous. Stone-thrower is not a fair substitute for earth-shaker.

τὸν ὀδίταν : *vid.* *Introd.* p. 20.

12. **σὺν Μοῖσαισι** : construe with *εὐρομες* : cf. ii. 28, note. 'By the grace of the Muses we found our traveller, a noble fellow of Crete.'

Κυδωνικόν : of Cydonia in Crete (*vid.* *Odys.* xix. 176).

13. **Λυκίδαν** : *Introd.* p. 18.

14. **αἰπόλῳ . . . ἐφόκει** : *Introd.* p. 13, where I have explained my view that this means, 'was dressed up as a goatherd.'

15, 16. 'For he had on his shoulders a yellow skin from a shaggy thick-haired goat.'

κνακόν : *vid.* iii. 5.

ἐκ is superfluous, as in ix. 10.

λασίοιο δασύτριχος : two epithets without conjunction, and practically synonymous; *vid.* Lobeck on *Ajax* 708; *Odys.* vii. 34 *νησιὶ θοῆσι, ὠκείρσι* : *h. Apoll.* 107 *ποδηνεμος ὠκία* : *h. Hermes*, 171 *πλούσιον ἀφνειὸν πολυλήιον*.

ὤμοισι is locative dative, cf. ii. 121.

With the whole cf. the description of Paris in Coluthus, 107 :

*καὶ τις ὀρεσσαύλοιο δορὴ μετόπισθε χιμαίρης
ἐκκρεμές ἥωρητο καὶ αὐτῶν ἤπτετο μηρῶν·
ποιμενίῃ δ' ὑπέκειτο βοῶν ἐλάτειρα καλαῦροψ.*

17. **γέρων** : cf. xxi. 12, note.

18. **πλακερῷ** : *πλατεῖ*· *πλακὸν γὰρ τὸ πλακύν*· *γράφεται δὲ καὶ πλοκερῷ παρὰ τὴν πλοκὴν καὶ τὴν ὑφήν*, Schol.

18, 19. **ῥοικᾶν . . . κορύναν** : cf. iv. 49 *λαγωβόλον*.

19. **μ'** : *μοι* elided, cf. iv. 58.

σεσαρῶς (*σαίρω*) : the word loses its classical sense of 'grinning' in later authors, and is used of the lips half opened in a smile. Lucian, *Amores*, § 13 *σεσηρότι γέλῳτι μικρὸν ὑπομειδιῶσα*.

20. **εἶχετο**, 'a smile played about his lip.'

21. **Σιμηίδα** : *vid.* *Introd.* pp. 8 and 16.

τὸ μεσαμέριον : in the noontide; cf. i. 15.

πόδας ἔλκεις : either (1) 'toil along,' or (2) simply 'walk.' The latter is supported by Herond. vii. 125 :

*ἦν ἔχητε χήτερων χρείην
ἢ σαμβαλίσκων ἢ ἅ κατ' οἰκίην ἔλκειν
εἴθισθε.*

The former by Eurip. *Medea* 1181 :

*ἦδη δ' ἂν ἔλκων κῶλον ἐκπλέθρου δρόμου
ταχὺς βαδιστῆς τερμόνων ἀνθήπτετο.*

22. ἐν αἰμασιαῖσι (ἐν, k ; ἐφ', vulg.) : cf. Herod. ii. 69 οἱ κροκό-δελτοι (lizards) οἱ ἐν τῇσι αἰμασιῇσι. The αἰμασιά was a rough wall of stones built without mortar and affording plenty of holes for lizards to lie in. For the picture of noonday quiet cf. l. 15 *sqq.*, and Tennyson's *Oenone* :

'For now the noonday quiet holds the hill:
The grasshopper is silent in the grass:
The lizard, with his shadow on the stone,
Rests like a shadow, and the winds are dead.'

(Callim. vii. 72 μεσαμβρινὰ δ' εἶχ' ὄρος ἀσυχία.)

24. μετὰ δαῖτα. Cobet would alter to κατὰ δαῖτα, but μετὰ in such phrases as this means, 'to go to join.' Cf. *Iliad* xix. 346 οἱ δὲ δὴ ἄλλοι οἴχονται μετὰ δεῖπνον: Theocr. xxv. 87: Ap. Rhod. ii. 460 :

στόλον ἀνδρῶν
'Ελλάδος ἐξανιόντα μετὰ πτόλιν Αἰήταο.

It is only when used with a noun denoting a moveable thing that it means 'to fetch'; cf. xiii. 16; xxix. 38; *Iliad* xiii. 248; Arist. *Acharn.* 728.

25. τοι . . . νισσομένιοι. τοι=σοι, and the construction passes from the dative (of person concerning) to gen. abs.; cf. *Iliad* xvi. 531 ὅττι οἱ ὦκ' ἤκουσε . . . εὐξαμένιοι: Ap. Rhod. iii. 371 ἐκ δὲ οἱ ὄμματ' ἔλαμψεν ὑπ' ὀφρύσιν ἱεμένιοι: Theocr. xxv. 67.

26. ἀεῖδει, 'rings.'

27. ἀμείφθην: first in Pindar, *P.* iv. 180; see *New Phrynichus*, p. 187; Babrius, xii. 19 (Rutherford, *ad loc.*).

31. θαλυσιάς, 'this journey leads to a harvest-home.' The adj. is used freely for πρὸς τὰ θαλύσια. Cf. *Καρνείαδες ὦραι*, Callim. *Apoll.* 87; οἴχετ' ἀπαυλόσυννος ἀπὸ τῆς αὐλῆς, Leonidas, *A. Pal.* vi. 221.

34. εὐκριθον: predicatively. 'Filled up with wealth of grain.'

35. ξυνὰ γάρ, 'the way is ours together, ours together the day.'

ἀώς bears this sense frequently in Alex. writers; cf. Bion, iii. (Hermann) 18 χά νὺξ ἀνθρώποισιν ἴσα καὶ ὁμοῖος ἀώς. For the style of the line, see *Introd.* p. 41, and Ap. Rhod. iii. 173 ξυνὴ γὰρ χρειώ, ξυνοὶ δὲ τε μῦθοι ἔασι.

36. ἄλλον: cf. vi. 47, note.

37. καπυρόν: orig. 'dry'; then of sound, 'clear ringing.' Cf. the Latin 'argutus.' Lucian, i. 271 μουσικός εἰμι καὶ συρίζω πάνν καπυρόν: Longus, ii. 5. 1 πανν καπυρόν γελάσας.

στόμα: cf. *Epit. Bion.* "Ὁμηρος τῆνο τὸ Καλλιόπας γλυκερὸν στόμα.

38. οὐ ταχυπειθής: cf. ii. 138.

40. Σικελίδαν: *vid.* *Introd.* p. 15. There is no indication of the origin of this name for Asclepiades. Hiller's notion that we have to deal with an anagram, 'since the consonants of the name Sicelidas are all found and in the same order in Asclepiades,' is most unlikely. On Philetas, see *Introd.* pp. 10 and 20.

41. βάτραχος, 'I am matched like a frog against cicadae.'

42. ἐπίταδες, 'to suit my purpose'; Lucian, i. 255 φησὶ δ' οὖν ὅτι ἄλλως ἐπελθὼν οὐκ ἐξεπίτηδες ἤρετο ('she asked with no particular object but just at random'): Lysias, i. 11 τὸ παιδίον ὑπὸ τῆς θεραπαίνης ἐπίτηδες λυπούμενον ἵνα ταῦτα ποιῇ.

44. πεπλασμένον, κ.τ.λ., 'thou art an olive branch moulded in truth by Zeus.'

ἔρνος: after the Homeric ὁ δ' ἀνέδραμεν ἔρνεϊ ἴσος (*Iliad* xviii. 56).

ἐκ: of agent, cf. vii. 112, &c.

ἐπ' ἀλαθεία: not I think 'for truth'—ἐπί expressing the object aimed at, but keeping the metaphor of πεπλασμένον, 'made on the mould of truth.' Cf. Pindar, *P.* i. 167 ἀψευδεῖ δὲ πρὸς ἄκμονι χάλκευε γλῶσσαν.

46. 'Who strives to raise a house as high as the crest of a lordly mountain.'

εὐρυμέδοντος: a fine epithet for a hill whose domain is as wide as the prospect from its summit. So Pindar, *N.* ii. 29 ὑψιμέδοντι Παρνασσῷ. Empedocles has the same epithet of αἰθήρ. [The v. l. Ὠρομέδοντος, though better supported by MSS., is certainly inferior in itself.]

48. ἐτώσια μοχθίζοντι: cf. i. 38; Pindar, *Ol.* ii. 156:

λάβροι

παγγλωσσία, κόρακες ὤς, ἄκραντα γαρνέμεν

Διὸς πρὸς ὄρνιχα θεῖον:

vid. *Intro.* p. 20. As this idyll belongs to the first period there can be no reference as so often supposed to Apollonius. The same sentiment is expressed by Callim. ii. 105:

Ὁ φθόνος Ἀπόλλωνος ἐς οὐατα λάθριος εἶπεν
οὐκ ἄγαμαι τὸν αἰοιδὸν ὃς οὐδ' ὅσα πόντος αἰεῖδει, κ.τ.λ.

50. κήγῳ μὲν. The sentence is not finished, but passes naturally into a new construction and turn of expression.

51. ἐξεπόνασα: the song, therefore, is not an impromptu, but one already elaborated like the Daphnis-elegy of *Id.* i. See *Intro.* p. 21.

53. χῶταν, 'when the Kids are in the western sky and the south wind chases the waves, and Orion stands upon the seas.'

ἐφ' ἐσπερίους ἐρίφοις. ἐπί is used here of *simultaneous* time, or circumstances; cf. *Ap. Rhod.* i. 329:

ἰλλομένοις ἐπὶ λαίφεσιν, ἥδὲ καὶ ἰστῶ
κεκλιμένῳ, μάλα πάντες ἐπισχερῶ ἐδριώωντο

(while the sails were furling)—an equivalent of *gen. absol.*; cf. *Id.* i. 514 ὀρθοῖσιν ἐπ' οὐασιν ἡρεμέοντες κληθημῶ ('arrectis auribus'): *Id.* i. 1013 ἐπὶ πνοιῆς ἀνέμοιο. In Attic ἐπί so used signifies succession, 'after.' ἐπὶ χιόνι πεσούσῃ, *Herodot.* ii. 22; ἐπ' ἀσφάκτοις μήλοις, *Eur. Ion* 228. The Kids—a cluster of stars in Auriga—are low down in the north-west sky (altit. 30°) one hour before sunrise on Nov. 28. Orion is at the same time just touching the horizon, so that he may be said to stand on the

sea. Theocritus here speaks of the 'cosmical' setting. Cf. Aratus, 308 τῆμος (at end of November) δύεται ἡῶθι πρὸ ἀθρόος Ὠρίων.

ἔσπεριος: Aratus, 1065 καὶ ἔσπεριων προπάροιθεν Πληϊάδων (i.e. early autumn). Cf. further, Theocr. xxiv. 10; Hesiod, Ἔργ. 619.

54. ἴσχη (ἴσχη k) is required here as we have two coordinate time clauses, χῶταν . . . χώριων ὅτε. Most editors read ἴσχει, *vid.* xvi. 95, note.

57. ἀλκυόνες. The belief was current that while the halcyon was sitting calm weather prevailed. Simonides 12:

ὥς ὁπότεν χειμέριον κατὰ μῆνα πινύσκη
Ζεὺς ἄματα τέσσαρα καὶ δέκα
λαθάνεμόν τέ μιν ὥραν καλέοισιν ἐπιχθόνιοι
ἱρὰν παιδοτρόφον ποικίλας ἀλκυόνος.

58. ἔσχατα, 'from the bottom of the sea.' Fritzsche, quoting *A. Pal.* xiii. 27 βίη νότου πρήσαντος ἐσχάτην ἅλα, which does not prove this meaning for ἔσχατος: cf. xvi. 51, note. Others translate 'from the furthest shore.'

60. ἐφίληθεν. For aorist cf. xv. 100; Arist. *Frogs* 229:

ἐμὲ γὰρ ἔστερξαν εὐλυροὶ τε Μοῦσαι
καὶ κεροβάτας Πάν.

62. ὦρια, 'seasonable.'

εὐπλοον = εἰς ὃν εὐ πλεύσειεν ἂν τις: Aesch. *Agam.* 665 ὥς μῆτ' ἐν ὄρμῳ κύματος ζάλην ἔχειν: Quint. *Smugn.* xiv. 623 ἐλπομένους εὖορμον ἔδος λιμένων ἀφικέσθαι.

64. φυλάσσων, 'wearing.'

65. τὸν Πτελεατικὸν οἶνον, 'our wine of Ptelea.' There were numerous places of this name, one being in Cos according to the Scholiast. Lycidas means doubtless some local vintage. The regular Coan wine was noted for its medicinal properties chiefly. The idea that Πτελεατικόν is to be derived from πτελέα, 'an elm-tree' (wine from vines trained on elms or wine flavoured with elm) is barred by the form of the word. We should have then πτελεϊτῆς οἶνος: cf. σταφυλίτης, ῥοδίτης, κεδρίτης, ῥόιτης, &c.; and among the many plants used to flavour wine among the Greeks elm is—happily—not mentioned.

68. For form of line cf. iv. 25—three nouns joined by τε, the last with epithet. So xiii. 45; *Odys.* v. 64, 66; iii. 434, 451; ix. 24; xxi. 10, &c.

69. μαλακῶς, 'at my ease.'

μεμνημένος: I will drink to the memory of Ageanax; cf. *A. Pal.* vii. 452 (Leonidas):

μνήμης Εὐβούλοιο σαόφρονος ᾧ παριόντες
πίνωμεν.

70. αὐταῖσιν. This has been variously explained: (1) with ἐρείδων, 'pressing my lips right into the cups' (Hartung); (2) 'exhauriens calicem ut solus relictus sit calix' (Fritzsche). This is impossible; the first is not good sense. Others emend γλυπταῖς ἐν (Jacobs), αὐαῖς ἐν Graefe (so Hiller) proleptically,

‘draining the cup.’ If any alteration is required I should prefer αὐτως ἐν κυλίκεσσι, ‘idly,’ but αὐταῖσιν may possibly be kept in the sense of ‘merus,’ ‘unmixed’; cf. αὐτοκρηῆς and αὐτοκέραστος, Nicand. *Alex.* 162 δέπας ἔμπλεον οἴνης Πραμνίου αὐτοκρηῆς.

71, 72. See Introd.

εἰς μὲν for ὁ μὲν, ὁ δέ, Callim. *Ep.* i. 3 ἡ μία μὲν δὴ νύμφη καὶ πλούτῳ καὶ γενεῇ κατ’ ἐμὲ ἡ δ’ ἑτέρῃ προβέβηκεν.

73. Ξενίας: see note on i. 65.

74. ὄρος ἄμφ’ ἐπονείτο, ‘how the hills round about sorrowed for him, and how the oaks mourned.’ Inanimate nature weeps as the beasts do in i. 71 sqq. Cf. Bion, *Epit. Adon.* 31 τὰν Κύπριν αἰαὶ ὦρεα πάντα λέγοντι καὶ αἱ δρύες αἰαὶ Ἀδωνιν: *Epit. Bion.* 1:

αἰλινά μοι στοναχεῖτε νάπαι καὶ Δώριον ὕδωρ
καὶ ποταμοὶ κλαίετε τὸν ἡμερόεντα Βίωνα.

Milton, *Lycidas*:

‘Thee, shepherd, thee the woods, and desert caves
And all their echoes mourn.’

75. φύοντι: cf. iv. 24, note.

76. For construction cf. v. 38, note, ‘when he faded as fades a streak of snow under the ridge of Haemus.’

τις is unusual with χιών. For the simile cf. *Odys.* xix. 205:

ὥς δὲ χιὼν κατατήκετ’ ἐν ἀκροπόλοισιν ὄρεσσιν,
ἦντ’ Εὐρος κατέτηξεν ἐπὴν Ζέφυρος καταχεύῃ·

ὥς τῆς τήκετο καλὰ παρήϊα δάκρυ χεούσης.

Callim. vi. 91:

ὥς δὲ Μίμαντι χιὼν ὥς ἀελίῳ ἐνι πλαγγῶν
καὶ τούτων ἔτι μᾶλλον ἐτάκετο.

78. λάρναξ. The shepherd Comatas was shut in a chest by his master because he sacrificed cattle to the Muses. After a year the chest was opened and it was found that Comatas had been miraculously fed by bees and his life preserved. The fable was told by Lycus of Rhegium, an elder contemporary of Theocritus, father by adoption of the poet Lycophron.

80, 81. αἱ σιμαὶ . . . μέλισσαι. For order cf. xvi. 34, 35.

ἄνθεσσι, ‘honey’; cf. xv. 116; Verg. *Geor.* iv. 39, 250 ‘floribus’ = pollen.

82. νέκταρ: Hesiod, *Theogn.* 83:

τῷ μὲν ἐπὶ γλώσση γλυκερὴν χεῖουσιν ἑέρσην
τοῦ δ’ ἔπε’ ἐκ στόματος ρεῖ μέλιχα.

83. πεπόνθεις: pluperf. τερπνὰ πεπόνθεις; cf. Isocr. 199 δ συνέβη γὰρ αὐτῷ διὰ τὴν ἄφιξιν τὴν εἰς Κύπρον παῖ ποιῆσαι καὶ παθεῖν πλεῖστ’ ἀγαθά.

85. ἔτος ὦριον: apparently = ‘the year in all its seasons,’ i.e. a whole year.

ἐξεπónασας, 'wert oppressed'; 'Comatas, licet de victu non laboraret, libertate tamen privatus et in cavea quasi inclusus erat' (Wuestemann).

86. αἶθ' ἐπ' ἐμεῦ, 'wouldst thou had been numbered among the living in my day, that I might be tending thy goats on the hillside: listening to thy voice whilst thou lay 'neath the oaks or pines sweetly singing, Comatas half-divine.'

87. ἐνόμουν: cf. iv. 49, note.

καλός: Dial. § 1.

91. πολλὰ μὲν ἄλλα: ii. 67, note.

93. Ζηνός. Many commentators take this as = Πτολεμαῖον. On the view taken of the circumstances of this idyll this is impossible, since Theocritus had not yet sought the patronage of the Alexandrian court. Nor is it necessary to foist on the poet such a subordination of taste to odious flattery, but the words mean what they say, that the poet's song is heard of God himself; cf. *Odys.* viii. 74 οἴμης τῆς τότ' ἄρα κλέος οὐρανὸν εὐρὺν ἵκανε: Arist. *Birds* 215:

καθαρὰ χωρεῖ διὰ φυλλοκόμον
μίλακος ἥχῳ πρὸς Διὸς ἔδρας

(of the nightingale's song).

94. γεραίρειν: cf. *Epit. Bion.* 103:

ἄμμε γεραίρων
ἄλλοις μὲν τεὸν ὄλβον ἐμοὶ δ' ἀπέλειπες αἰοιδάν.

95. ὑπάκουσον, 'give ear'; *vid.* Liddell and Scott, s.v. In Attic usage ἐπακούω is generally 'to listen to.' ὑπακούω to 'answer when called'; cf. iii. 24; xi. 78.

96. ἐπέπτарον. Sneezing has been at all times and in all countries regarded as a lucky omen; cf. xviii. 16; *Odys.* xvii. 545; Catullus, xlv. 8:

'Hoc ut dixit Amor sinistra ut ante
Dextram sternuit approbationem.'

97. εἶαρος: Dial. § 1 ἐρᾶ . . . ἐρᾶντι, *Introd.* p. 43. The point of the comparison lies in the gay carelessness of all nature in spring.

98. Ἄρατος: *Introd.* p. 16. The general idea of the song is 'I am happy and careless in my love: but my friend Aratus loves too, and Aristis knows about it. I know not whom he loves, perhaps Philinus, perhaps another. Whosoever it is may Aratus be lucky, and Pan help him, and be requited for his help.' So far ironically; then the pretended ignorance is laid aside. 'It is Philinus and he shall be made to care. Yet after all Aratus he is but an over ripe pear and not worth our toil; we can find better things to do than wearing shoe leather and wearying ourselves; let another torture himself and let us have peace.' A different version is given by Wilamowitz-Moellendorf (*Aratos von Kos*, p. 187 sqq.). See notes on 118, 123.

ἀνέρι τήνφ = Σιμιχίδα.

99. Ἄριστις . . . ἄριστος. The play on words (cf. xxvi. 26)

shows that the name Ἀριστις is either genuine or but slightly changed. Among Coan names preserved in inscriptions we have Ἀριστος, Ἀριστεύς, Ἀριστίων, and a large number with Ἀριστο- for prefix (Hicks and Paton, *Inscriptions of Cos*, Appendix, Ἀριστόβουλος, &c.). No actual identification is possible.

101. σὺν φόρμιγγι: join with αἰδεῖν. τοῦτον δὲ τὸν Ἀριστιν οὐδὲ ὁ Ἀπόλλων ἐν Πυθῶνι παρὰ τοῖς ἰδίοις τρίποσι κιθαρωδοῦντα ἰδὼν ἀποστραφῆσεται οὐδὲ φθονήσει αὐτῷ ἄδειν ἐκεῖ, Schol.

103. Ὀμόλας: a mountain in Thessaly, not otherwise known as a centre of Pan worship; cf. Eur. *H. F.* 371.

104. ἀκλητον . . . ἐρείσais, 'lay him uncalled in my friend's arms.'

105. ἄρα: for ἄρα cf. Plutarch, *Lys.* 20 οὐκ ἄρ' Ὀδυσσεύς ἐστιν αἰμύλος μόνος, *A. Pal.* vi. 147. More often with interrogative words, Herond. iv. 21:

τίς ἦρα τὴν λίθον ταύτην
τέκτων ἐποίει;

ἄρα added to εἰ or ἔάν=possibly. Plato, *Rep.* 433 a ἄκουε εἴ τι ἄρα λέγω (see Ast, *Lex. Plat.* s.v.). The Philinus in question may be the same as that of ii. 115 (*vid.* note there). If so we must lower the date of this idyll as much as possible; but there is no necessity for the identification. If the theory, proposed by Knaack, that Φιλῖνος is a pet name for Φιλοκλῆς be accepted, then the Philocles might well be the same as one mentioned by Leonidas, *A. Pal.* vi. 309.

108. παρείη: general time clause; optative by assimilation to μαστίσδοιεν, cf. vi. 24; Mimnernus 1 τεθναῖην ὅτε μοι μηκέτι ταῦτα μέλοι. On the custom the Scholiast writes Μούνατός φησιν ἐορτὴν Ἀρκαδικὴν εἶναι ἐν ᾗ οἱ παῖδες τὸν Πάνα σκίλλαις βάλλουσι· γίνεται δὲ τοῦτο ὅταν οἱ χορηγοὶ λεπτὸν ἱερεῖον θύσωσι καὶ μὴ ἱκανὸν ᾗ τοῖς ἐσθίουσι.

110. κνάσαιο (κνήθω), 'scratch yourself.' Mark the alliteration κ, χ, χ, κν, κν, κ, κν, κ.

111 sqq. Ἥδωνῶν: i.e. in wintry Thrace, Verg. *Ecl.* x. 65. τετραμμένος, better joined with παρ ποταμόν than with ἐγγύθεν ἄρκτω, 'turning in the way by the riverside'; cf. *Iliad* xxi. 603:

ὁ τὸν πεδίοιο διώκετο πυροφόροιο
τρέφας παρ ποταμόν.

ἄρκτω: the 'Great Bear.' Βλεμύες ἔθνος Αἰθιοπικὸν μελανόχρον Schol. Theocritus places them beyond the sources of the Nile. The town Aenus at the mouth of the river Hebrus has a figure of Pan on its coins. The god of the Nubians (Aethiopians) was identified by the Greeks with Pan. We have therefore two pieces of curious learning in this passage (Wilamowitz). Such recondite allusions are remarkably rare in Theocritus.

115. Hyetis and Byblis are hills and fountains in the district of Miletus. Oeceus, a spot sacred to Aphrodite in the same neighbourhood; see xxviii. 4.

Διώνας = Ἀφροδίτης, not as in xvii. 36.

119. βάλλετε, κ.τ.λ. : cf. *A. Pal.* v. 86 :

ἀλλὰ Πόθοι πρὸς μητρὸς ἐυστεφάνου Κυθερείης,
φλέξατε τὴν ἀπιθῇ, μέχρις ἐρεῖ, “Φλέγομαι.”

See note on 98. Wilamowitz interprets the line, ‘make Philinus love another and suffer what Aratus suffers loving him.’ The antithesis of l. 120 seems to suit the other version better.

121. ἄνθος, ‘the bloom of thy beauty.’

122. μηκέτι τοι, ‘then let us no longer watch at his door, Aratus’; cf. Charito, *A.* ii. 3 ἡμεῖς δὲ παρετάθμεν αὐλείας θύρας προσαγρυπνοῦντες, κ.τ.λ. : Propert. i. 16. 17 :

‘Ianua vel domina penitus crudelior ipsa,
Quid mihi tam duris clausa taces foribus?’

Me mediae noctes, me sidera plena (v. l. prona) iacentem,
Frigidaque Eoo me dolet aura gelu.’

φρουρέωμε. Wilamowitz - Moellendorf (*Aratos von Kos*, p. 186) regards the 1st person as due merely to an identification on Theocritus’ part of himself with his friend. ‘Theocritus,’ he maintains, ‘does not paint an actual scene—the two standing together through the night at the door—μηδὲ πόδας τρίβωμε refers to running after Philinus all day.’ With due respect to so high an authority I cannot but think that this is the very reverse of the truth. τρίβωμε is to be taken literally, Aratus is accompanied by his friend for the ignorance of the object of Aratus’ care was only assumed (cf. ii. 119), and ὄρθριος ἀλέκτωρ, κ.τ.λ., loses all its force if we refer it merely to the reminder that morning has come after a sleepless night in one’s own bed !

123. ὁ δ’ ὄρθριος, ‘and let the morning cockerow resign another to cruel numb despair.’

124. νάρκαισιν might also be the chill of morning (cf. Propert. *loc. cit.*), but the word is commonly used of mental rather than physical torpor.

διδοῖη : cf. *Iliad* v. 397 εὐτέ μιν . . . βαλὼν ὀδύνησιν ἔδωκεν.

125. εἰς : almost = τις though rather more definite. Plato, *Laus* iv. 716 c πρᾶξις μία καὶ ἓνα λόγον ἔχουσα ἀρχαῖον. Ast, *Lex. Plat.* s. v. εἰς. παλαίστρας is used metaphorically of the fruitless effort ; cf. i. 97.

ἄγχοιτο : also a metaphor from wrestling. ‘Let one—Molon—be gripped hard in this toil.’

126, 127. ‘But let peace of mind be ours,’ &c. Ap. Rhod. iii. 640 ἄμμι δὲ παρθενίη τε μέλοι καὶ δῶμα τοκῆων.

ἐπιφθύζουσα : cf. ii. 62.

ἄτις . . . ἐρῦκοι : a relative sentence dependent on an optative of *wish*, and defining its subject takes the optative without ἄν : cf. xv. 94 : Soph. *Trach.* 954 :

Εἴθ’ ἀνεμόεσσά τις
γένοιτ’ . . . αὔρα,
ἥ τις μ’ ἀποικίσειεν ἐκ τόπων.

This dependent clause is not final but *consecutive*, and the optative is due to assimilation, i.e. such a sentence as οὐκ ἔστι θνητῶν ὅστις ἐξεπίσταται becomes μὴ εἴη θνητῶν ὅστις ἐξεπίσταται. But such a *consecutive* relative, dependent on an optative with ἄν, takes normally the optative with ἄν. Plato, *Rep.* 360 b οὐδεὶς ἂν γένοιτο οὕτως ἀδαμάντινος ὅς ἂν μείνειεν. Examples to the contrary are dubious or capable of another explanation. [Lysias], i. 1 οὐκ ἂν εἴη ὅστις οὐκ ἀγανακτοίη: Arist. *Frogs* 98:

γόνιμον δὲ ποιητὴν ἂν οὐχ εὖροις ἔτι
ζητῶν ἂν ὅστις ῥῆμα γενναῖον λάκοι.

λάκοι may either be deliberative, dependent on ζητῶν, or conditional (= γόνιμος ἂν εἴη εἴ τις λάκοι): cf. viii. 11, note.

130. τὰν ἐπὶ Πύξας: see sketch-map in Preface. The road taken by Theocritus and his friends must therefore have lain to the north of Pyxa. For ἐπὶ Πύξας cf. Xen. *Hellen.* v. 1. 26 ἐδῶκον αὐτὸν τὴν ἐπὶ Προκοννήσου.

132. Ἀμύντιχος: a diminutive of Ἀμύντας (v. 2); cf. iv. 20, note.

134. οἶναρέοισι: adjunct. used substantively, 'vine leaves. *Vid.* Index, Adjectives.

135. κατὰ κρατός, 'and many a branch of poplar and elm swayed and dipped above our heads.' κατὰ not ὑπέρ (τινασσομένων γὰρ ὑπερθεῖν καρπὸς ὑπὲρ κεφαλῆς αὐτὸν ἔφηνγε φυτῶν, *A. Pal.* ix. 377) because downward motion is intended.

136. ἱερόν: cf. viii. 33.

137. κελάρυζε: cf. *Iliad* xxi. 261 τὸ δέ τ' ὦκα κατειβόμενον κελάρυζει.

138. αἰθαλίωνες, 'dusky.' *A. Pal.* vii. 196 (Meleager):

ἄκρα δ' ἐφεζόμενος πετάλοις πριονώδεσι κῶλοις
αἰθίοπι κλάσεις χρωτὶ μέλισμα λύρας.

The word is a diminutive form of αἰθαλος (also αἰθαλοίς, αἰθαλέος); cf. *Zwpyriōn*, xv. 13 ζῶπυρος: κνάκων, κνακός.

139. ἔχον πόνον: cf. xxi. 187; Hesiod. *Scut.* 305:

παρ' δ' αὐτοῖς ἱππῆες ἔχον πόνον ἀμφὶ δ' ἀέθλους
δῆριν ἔχον καὶ μόχθον.

ὀλολυγών, 'the tree-frog.' ὁ Ἀριστοφάνης φησὶν ὅτι πάνν ὀλολύζει τὸ ζῶν μάλιστα ἐν τοῖς ἐλώδεσι τόποις καὶ κατὰ νύκτα, Schol. *A. Pal.* v. 291:

καὶ λιγυρὸν βομβεῦσιν (!) ἀκανθίδες ἢ δ' ὀλολυγῶν
τρύζει τρηχαλέας ἐνδιάουσα βάτοις.

Aratus, 948 (among signs of rain) ἡ τρύζει ὀρθρινὸν ἐρημαίη ὀλολυγῶν: where the Scholiast interprets the word to mean ὀρρεον κατὰ τὴν τρυγόναν.

142. ξουθαί: a frequent epithet of bees, of the nightingale (*Aesch. Agam.* 1142); of wings (*h. hymn Diosc.* xiii); of wind (*Chaeremon* in *Athen.* 608 D). ξουθὸς ἱππαλεκτρῶν, Arist. *Birds* 800 (parody of *Aeschyl.*). In all passages but the last the word is best taken of *sound*—'shrill'—only so can we give it a consistent meaning. With ἱππαλεκτρῶν it may be used of colour; φοινικᾶ πτερὰ ἔχων, Schol. *Ar. Pax* 1177. Dr. Ruther-

ford (on Babrius, 118) writes, 'Originally possessing a precise signification it afterwards dropped out of use till it was taken up by the higher poetry to which the indefiniteness of meaning produced by time had a literary value . . . and the late literary schools ended by assigning to the word the meaning which they fancied best suited the two or three classical passages, but to which the word may or may not originally have had any claim.' 'When I use a word,' Humpty-Dumpty said in rather a scornful tone, 'it means just what I choose it to mean—neither more nor less. . . . They've a temper some of them, particularly verbs—they're the proudest—adjectives you can do anything with but not verbs.' With the whole description, cf. Plato, *Phaedr.* 230 b.

περὶ . . . ἀμφί: cf. *Iliad* ii. 305 ἀμφὶ περὶ κρήνην: Theocr. xxv. 103, 256: νόσφιν ἄτερ φιλότητος, Hesiod, *Scut.* 15.

147. ἀλειφαρ: Horace, *Odes* iii. 8, 10 'corticem adstrictum pice dimovebit amphorae.'

κρατός, 'neck of the wine jar.'

148. Νύμφαι Κασταλίδες. The Nymphs as well as the Muses are patronesses of song; cf. Verg. *Ecl.* vii. 21 'Nymphae noster amor Libethrides' (Conington, *ad loc.*): Theocr. vii. 91.

149. Φόλω. According to one tradition Pholus, one of the Centaurs, according to the present Chiron entertained Heracles with a famous old wine given by Dionysus.

150. ἐστήσατο: cf. v. 58.

151. Ἀνάπῳ: cf. i. 68.

152. νῶας ἔβαλλε: *Odys.* ix. 481.

153. ποσσί: superfluous as in βαίνει ποσί, viii. 43; *Odys.* xvii. 27 κραιπνὰ ποσὶ προβιβάς: *A. Pal.* vi. 268 κατ' εἰνοσίφυλλον ὄρος ποσὶ πότνια βαίνεις, &c.

ἔπεισε . . . χορεύσαι, 'set a dancing'; cf. iv. 11; Herond. i. 8 τίς σε μοῖρ' ἔπεισ' ἐλθεῖν. So *iubeo*, Propert. ii. 6. 17:

'Centauros eadem dementia iussit
Frangere in adversum pocula Pirithoum.'

154. διεκρανάσατε, 'poured from your spring.'

Νύμφαι: in v. 148 the Nymphs are not the Muses, but the Nymphs of the fountain Castalia, queen of all fountains, and therefore the source of all fountains. Hence the Nymphs of Castalia are deities of all springs and may be invoked by the waterside in Cos (Wilamowitz-Moellendorf, *loc. cit.* p. 193). According to the Greek custom the wine (v. 147) would be mixed with water from the spring; hence the Nymphs are said to be the givers of the draught.

Recently J. Schmidt (*Rhein. Mus.* 45) has offered a new explanation, taking πῶμα metaphorically = a draught of song. This would be very obscure in this context among κρατήρα, νέκταρ, διεκρανάσατε, with no mention of song, although the metaphorical use of πῶμα can be easily supported. Pind. *Is.* vi. 1:

θάλλοντος ἀνδρὸς ὡς ὅτε συμποσίου
δεύτερον κρητῆρα Μουσῶν μελέων κίρναμεν

A. Pal. ix. 364 ὅσσοι γὰρ προχέουσιν ἀοιδοτόκου πόμα πηγῆς.

155 *sqq.* ἀλφάδος, 'of the threshing-floor.'

πτύον, 'winnowing-fan.'

ἃ δὲ γελάσσαι (opt.), parataxis for 'while she smiles holding the sheaves and poppies in either hand.' The words seem obviously to refer to a statue—or rough figure of Demeter—decked with corn and poppies.

VIII.

The idyll is a simple singing-match between Daphnis and Menalcaas, divided into two portions: (a) 33-60 in alternate quatrains of elegiac verse; (b) 63-80 in hexameter verse. Daphnis and Menalcaas are the legendary characters of that name (cf. *Id.* vi). Both were the subject of a poem by Hermesianax (see *Introd.* p. 11), and of one by Sositheus in which Menalcaas was represented as vanquished in song by Daphnis. It is impossible to hold that Daphnis and Menalcaas are merely names applied to contemporary shepherds, in face of i. 91, of the total absence of character drawing, and especially of ὡς φαντί in v. 2. Various critics have regarded as spurious either portions of the idyll, or the whole, but only on internal evidence of very weak character. So far as the idyll contains verbal peculiarities they are confined to the elegiac part, and the change of metre brings with it change of forms (so αἱ ἐν, 43, 47, instead of αἶ κε: ᾧν, 52, for ἑών, on which M. Legrand lays stress, *op. cit.* pp. 16, 17). The inconsistencies found by Hermann between the first and second songs are utterly trivial, and to an unprejudiced reader unapparent. Wilamowitz argues that 'each idyll is a *separate* picture (εἶδος); each *therefore* had a separate title; recurrence of title is *therefore* as good as forbidden; *therefore* viii and ix (bearing same title as vi) are not genuine.' Could dogmatism and pedantry go further? See further Buecheler in *N. Jahrbücher f. Cl. Philol.* 1860.

1. Compare the setting of *Id.* vi.

2. ὡς φαντί: this shows that the idyll deals with the legendary Daphnis; see Preface.

3. πυρροτρίχω: here of the hair of the head, not of the face, as Daphnis and Menalcaas are represented as mere lads.

ῆστην: Ahrens, *Dial. Dor.* p. 326.

4. ἄμφω συνρίσδεν: Verg. *Ecl.* vii. 4:

'Ambo florentes aetatibus, Arcades ambo,
Et cantare pares et respondere parati.'

6. μοι: cf. i. 136, note; not an ethic dative.

7. I have followed Boissonade's punctuation, which connects ὅσσον θέλω with νικασεῖν. 'I say I will vanquish you as much as I like in song'; cf. Arist. *Equit.* 713 ἐγὼ δ' ἐκείνου καταγελῶ γ' ὅσον θέλω.

10. εἴ τι πάθοις, 'not if you hurt yourself in the singing.'

A pretty use of this well known euphemism is given by Isaeus, i. § 4 εἴ τι πάθοι Κλεώννυμος ἅπαις. The rhythm of the line is not an exception to the rule of the trochaic caesura in fourth foot (see xviii. 15) since εἴ τι πάθοις almost form a single word.

11. ἐσιδεῖν: *vid.* Index, Verbs compound; Soph. *Elect.* 584.

καταθεῖναι = *depono*, 'to stake.'

13. τίνα. ἄθλος, masc. in the sense of ἄθλον, neut. = prize, is known only from the grammarians, Bekker, *Anecd.* xxī. 14 ἄθλος ἀρσενικῶς τὸ ἔργον καὶ τὸ ἀγώνισμα καὶ τὸ ἔπαθλον· διαφέρει τε τοῦτο τοῦ οὐδετέρου ὅτι τὸ μὲν οὐδέτερον δηλοῖ κυρίως τὸ ἔπαθλον, τοῦτο δὲ τὸν ἀγῶνα. For the optat. εἴη cf. Theognis 84:

τύσσοις δ' οὐ δῆεις διζήμενος, οὐδ' ἐπὶ πάντας
ἀνθρώπους, οὓς ναὺς μὴ μία πάντας ἄγοι.

Arist. *Thesm.* 871 (parody) τίς ἔχει κράτος ὅστις δέξαιτο: Plato, *Euthyd.* 292 e τίς ποτ' ἐστὶν ἡ ἐπιστήμη ἐκείνη ἡ ἡμᾶς εὐδαίμονας ποιήσῃ (ποιήσῃ Stallbaum). We should expect ἂν in the relative clause in all these, since the sense required is final or consecutive ('of such a kind as to satisfy us'), cf. Demosth. xx. 161 νομοθετεῖν οἷς μηδεὶς ἂν νεμεσήσῃ, and there is no preceding optative whereto the following is assimilated (see vii. 125). It is hardly possible to regard the optative as one 'of pure generality,' like Soph. *Antig.* 666 ὃν πόλις στήσῃ τοῦδε χρὴ κλύειν, since this is only a variant from ὃν ἂν στήσῃ, a form not applicable in the above cases. It is noticeable however that these three optatives occur in a relative sentence dependent on an *interrogative* or *quasi-interrogative*. The construction would therefore seem to be parallel to the thorny ἐσθ' οὖν ὅπως Ἀλκηστις ἐς γῆρας μόλοι (Eur. *Alc.* 52) &c. See Sonnenschein, *Syntax*, p. 343 and p. 293, note.

In *θησενυμεσθα* the middle has reciprocal force, 'stake for each other.'

14. θές: lengthened in arsis in fourth foot, cf. xxv. 203; *Ilíad* vii. 164 θούριν ἐπειμένον ἀλκῆν. The second metrical anomaly—the hiatus before ἀμνόν—cannot be justified. ἀμνόν has not the *f*, nor was it supposed to have it by Theocritus; see v. 24, 144, 148. Hiatus in the fifth thesis is not legitimate even in Homer; see *Monro, Hom. Gram.* § 382. ἀμνόν has probably displaced the true word both here and in v. 15. ἐπισσαν Fritzsche: ? ῥήνα, a word used by Ap. Rhod. and later poets, *vid.* Liddell and Scott. The hiatus ῥήνα ἐπεί in 15 would be unobjectionable.

15. χαλεπὸς ὁ πατήρ: cf. xv. 100. μογερὸν Ὀφιοῦχον, Aratus 579 (so p k, χαλεπὸς θ' Vulg.; *vid.* Ameis).

16. ποθέσπερα: adverbial; cf. v. 44; ii. 100; ταρφέ' ἀμειβομένω, *Odys.* viii. 379; καλὰ μὲν ἤεξεν, Callim. i. 55. But ἐπινύκτια μῆλα νομεύων, *A. Pal.* vi. 262 (Leonidas) is adjective.

17. ὁ νικῶν, 'the victor'; cf. i. 109.

τὸ πλεόν, 'what is the advantage the victor will have?' (not 'the prize'), cf. Thucyd. i. 42. 4 τὸ γὰρ μὴ ἀδικεῖν τοὺς ὁμοίους ἐχυρωτέρα δύναμις ἢ τῷ αὐτίκα φανερῶ ἐπαρθέντας διὰ κινδύνων τὸ πλεόν ἔχειν: *A. Pal.* xii. 245 τῶν ἄλλων ζῶων τοῦτ' ἔχομεν τὸ πλεόν.

18. ἐννεάφωνον: with nine reeds; seven was the more usual number. Tibullus, ii. 5. 31 describes its shape:

‘Fistula cui semper decrescit arundinis ordo
Nam calamus cera iungitur usque minor.’

Reeds of diminishing length were fastened together with wax; cf. i. 129.

καλάν: the epithet is used by Theocritus with remarkable frequency. ‘Every commendation on every subject is comprised in that one word,’ as Henry Tilney says of the much abused ‘nice’; cf. xv. 62; xviii. 26; vi. 14; ix. 25; ii. 73; i. 52; iv. 18; iv. 32; xv. 99, 73; i. 149; ii. 80, &c. Does Theocritus do this in imitation of popular speech?

20. κατθέην, ‘I would willingly stake’; see xvi. 67, note.

24. διέτμαξέν με: scil. τὸν δάκτυλον, the verb taking two accusatives of the person and the part affected; *Iliad* xxi. 181 τὸν δὲ σκότος ὅσσε κάλυψεν: Aesch. *Eumenid.* 88 μὴ φόβος σὲ νικάτω φρένας, &c.

26. πῶς . . . ἦν καλέσωμες; ‘how will it be if we call?’ cf. *Odys.* xviii. 223:

πῶς νῦν εἴ τι ξείνος ἐν ἡμετέροισι δόμοισιν
ἦμενος ὧδε πάθοι;

The usual reading τῆνόν πως would be explicable by an ellipse τήνος ὁ αἰπόλος ἦν καλέσωμες; but while ἑάν πως is good Greek is πως . . . ἑάν?

27. φάλαρος, ‘with white face’; see Buttmann, *Lexil.* p. 528.

28. ἐπακούσαι: *vid.* vii. 95; v. i. ἐπακούσας: Cobet ὑπακούσας.

30. ἱυκτά: formed on analogy of εὐρύοπα Ζεύς, ἱππότα Νέστωρ, &c.; ἡχέτα τέττιξ, Hesiod, *Scut.* 393; ἡχέτα βόμβος, *A. Pal.* v. 295.

ὦν . . . λαχών: cf. ll. 5, 18, 61; xxv. 1; xxii. 114, 180, 87. &c.; *Introd.* p. 44. This use of rhyme on second and fourth arsis is fairly common in hexameter verse both in Greek and Latin; *Odys.* x. 145; viii. 230; v. 296; vi. 240; Verg. *Ecl.* viii. 32 ‘o digno coniuncta viro.’ See Fritzsche, Latin edition on viii. 5. For this introductory line cf. vi. 5; ix. 14.

34. πήποχ’=πήποκα=πώποτε, *Dial.* § 4.

35. βόσκοιτ’=βόσκοιτε, not -ο: cf. l. 39 παίνετε.

ἐκ ψυχᾶς: sc. ὑμετέρας, the dells and rivers being regarded as living persons; cf. xxix. 4; Nicet. *Eugen.* σοῦ μὴ φιλεῖν θέλοντος ἐκ ψυχῆς μέσης: Theophrast. *Ch.* 21 οὐκ ἀπὸ ψυχῆς με φιλεῖς.

36. μηδὲν ἔλασσον: ‘no less grace’ (‘non minus pabuli,’ Hiller prosaie); cf. xi. 42.

40. ἄφθονα πάντα: Arist. *Eccl.* 690 πᾶσι γὰρ ἄφθονα πάντα παρέξομεν: cf. xv. 111, note.

νέμοι: cf. τὰ ὄρη νέμειν, Xen. *Cyrop.* iii. 2. 20 (=to graze the hills with cattle). Kynaston’s translation—‘all his sheep ungrudgingly’—is nonsense.

41-48. In the MSS. ll. 41-43 and 45-47 are transposed each into the other’s place. This is hardly tolerable. ἐνθ’ ὅς ἐνθ’ αἶγες

suits Menalcas the shepherd, not Daphnis the neatherd. In line 51 Milo is the subject of Menalcas' verse; therefore l. 43 also referring to him must be given to Menalcas. [The order in the text was proposed by an anonymous critic in a review of Jacobs' edition, *Allgem. Litterat. Zeitung*. Oct. 27, 1808, and is now generally adopted.]

41. **οἷς**: collective singular.

43. **ποσὶν**: see vii. 153, note.

Μίλων: Daphnis and Menalcas are represented in this idyll as mere children (ll. 3, 64). The following verses therefore are not to be understood as expressions of the singer's own feelings and experience; see Hiller's note. This understood, the supposed inconsistencies of the idyll disappear.

45. For the rhythm cf. xx. 6.

46. **τὰ νέα**: its younglings.

πλήθουσιν can hardly be considered the right reading. k and other good MSS. have **πηδῶσι**, 'throb,' which yields no sense. **πλήθουσιν** is feeble after **πληροῦσιν** in 42, and the conjunction of singular and plural verb with neuter subject is awkward. **πληθύνει** (Meineke) is not much better.

48. **αὐότεραι**: all is parched and drooping in the loved one's absence. **αὖος**, cf. Arist. *Lysist.* 385 **αὖός εἰμ' ἦδη τρέμων**: Soph. *Elect.* 819 **ἄφίλος αἰανῶ βίον**: cf. Verg. *Ecl.* vii. 55.

49. **ἄνερ**, 'lord of the flock'; **τὸν τριετῇ κριὸν τὸν μέγαν ὃς ἡγείται πρὸς τὴν νομήν**, Lucian, i. 210; Verg. *Ecl.* vii. 7 'vir gregis ipse caper.'

Strictly **ῶ**=**ὄθεν**, cf. iii. 26 **ῶπερ**: iii. 10 **ῶ** (Ahrens, *Dial. Dor.* p. 374); but no sense can then be made, and we must take it = **οὖ** (cf. i. 105), allowing a false form for the Doric **ῶ**. 'Go, lord of the flock, where the wood is deepest—and come ye to the water, kids;—for there is he; go stump-horn and say:—,' i. e. the goat is sent with a message to Milo.

53. Most editors give this verse to Menalcas, marking a lacuna of four lines in which Daphnis should have replied in lines closely resembling 49-52, just as hitherto the quatrains have answered one another phrase for phrase. But that a verbal correspondence was not always required is shown by Verg. *Ecl.* vii. 41-44 compared with 37-40. The correspondence of sense is sufficiently obvious, and it is hard to conceive the singer of this perfect verse returned defeated (l. 82).

53. **χρύσεια**. **Κροίσεια** is read (by conjecture) by Ahrens and subsequent editors, except Paley. But the mixture of historical names with legendary in a poem of which the scene is legendary is not in place. **χρύσεια** is abundantly supported by Pind. *Nem.* viii. 37, which Paley quotes, **χρυσὸν εὖχονται πεδίον δ' ἕτεροι ἀπέραντον**: and *Odys.* iv. 129 **χρυσοῖο τάλαντα**. With the whole compare Tyrtæus, xii. 3-8:

οὐδ' εἰ Κυκλώπων μὲν ἔχοι μέγεθός τε βίην τε
νικῶν δὲ θεῶν Θρηίκιον Βορέην,
οὐδ' εἰ Τιθωνοῖο φυὴν χαριέστερος εἴη
πλουτοίῃ δὲ Μίδεω καὶ Κισύρεω μάλιον,
οὐδ' εἰ Τανταλίδεω Πέλοπος βασιλεύτερος εἴη
γλῶσσαν δ' Ἀδρήστου μελιχόγηρυν ἔχοι.

56. Σικελὸν ἐς ἄλλα: most easily construed with ἄσσομαι. To join it to ἐσορῶν involves an awkward change of construction. Note the exquisite sound of these lines produced by the recurrence of the open *a*; cf. xi. 43. With the picture cf. Horace, *Epist.* i. 11. 10:

‘illic vivere vellem
Oblitusque meorum obliviscendus et illis
Neptunum procul e terra spectare furentem.’

And Marlowe’s:

‘We will sit upon the rocks,
And see the shepherds feed their flocks.’

57-60. This stanza obviously belongs to Daphnis (cf. 59 *παρθενικῶς* and 47), but this gives Daphnis a stanza too much. Either then four lines of Menalcas’ are lost after 56, or we must divide the quatrain between the two singers, giving the first couplet to Menalcas, the second to Daphnis, who then finishes his rival’s stanza for him. This latter is not very probable, though not impossible; Vergil paraphrases the verse, *Ecl.* iii. 80.

58. ἀγροτέροις: substantival, ‘to wild things.’

59, 60. Cf. Callim. *Epig.* 52:

τὸν τὸ καλὸν μελανεῦντα Θεόκριτον, εἰ μὲν ἔμ’ ἔχθει,
τετράκι μισοίης, εἰ δὲ φιλεῖ, φιλέοις.
ναίχι πρὸς εὐχαίτῳ Γανυμήδεος, οὐράνιε Ζεῦ·
καὶ σύ ποτ’ ἡράσθης· οὐκέτι μακρὰ λέγω.

It is hardly possible in this epigram to refuse to see a reference to Theocritus the poet. Besides the coincidence of phrase in the last line we have the use of τὸ καλόν (see iii. 3, note), and the Doric form μελανεῦντα, and the not common name Θεόκριτος. The theory has been advanced, that the epigram is to be interpreted as referring to Callimachus’ and Theocritus’ friendship and community of view in regard to literary questions (*vid.* *Introd.* pp. 26, 27). The plausibility of this is in no way weakened by the fact that the epigram is an expansion of the line ἡ καλὸς Θεόκριτος· οὐ μόνος ἀνθρώπων ἐρᾶς, *Bacchyl.* fr. 25.

61. δι’ ἀμοιβαίων = *alternis*; cf. διὰ βραχέων, *Isocr.* 122 b, &c.

64. μικρός = μικρός.

65. Λάμπουρε: ἡ λαμπρὰν οὐρὰν ἔχων ἡ . . . παρὰ τὸ λάμπουρις ἴσως εἶναι ἐπειδὴ . . . λάμπουρις γὰρ ἡ ἀλώπηξ, *Schol.*

κύον: the syllable is lengthened in arsis; cf. i. 115.

67. ταὶ δ’ οἶες: cf. i. 151, note.

κορέσασθαι, ‘to sate yourselves.’

68. οὔτι καμείσθ’, ‘ye will not be weary—or famished—when it grows again’; *Verg. Georg.* ii. 201:

‘Et quantum longis carpent armenta diebus
Exigua tantum gelidus ros nocte reponet.’

70. ἀποθῶμαι, ‘that I may set me some aside in cheese baskets’; cf. *Odys.* ix. 246.

72. γάρ: cf. v. 82, 90.

σύνοφρος: Anacreont. 15:

τὸ μεσόφρυνον δὲ μή μοι
διάκοπτε μήτε μίσγε·
ἐχέτω δ', ὅπως ἐκείνη,
τὸ λεληθότως σύνοφρυν,
βλεφάρων ἴτυν κελαινήν.

Note that the songs of the two rivals here correspond in nothing, save length. Daphnis' is the more fanciful.

73. παρελάντα: cf. v. 89, note.

καλὸν καλόν: cf. vi. 8 τάλαν τάλαν: *A. Pal.* xii. 130 εἶπα καὶ αὖ πάλιν εἶπα καλὸς καλός.

74. οὐ μὰν οὐδέ... , 'and yet I answered her not a word to tease her.' τῶμπικρον (see crit. note) is accusative in apposition to the sentence (τὸ ἔμπικρον).

ἐκρίθην ἄπο: a post-classical use for ἀπεκρινάμην.

76. τὸ πνεῦμα: the breeze. [Hiller says 'scilicet τὰς πόρτιος.']

79, 80. Cf. xviii. 29; Verg. *Ecl.* v. 32:

'Vitis ut arboribus decori est, ut vitibus uvae,
Ut gregibus tauri, segetes ut pinguibus arvis.'

The form of couplet is somewhat common; cf. *A. Pal.* ix. 65:

γῇ μὲν ἔαρ κόσμος πολυδένδρεον· αἰθέρι δ' ἄστρα
'Ελλάδι δ' ἦδε χθών· οἶδε δὲ τῇ πόλει.

Auctor, *Epigramm. Homer.* 13:

ἄνδρὸς μὲν στέφανος παῖδες, πύργοι δὲ πολλῆος,
ἵπποι δ' ἐν πεδίῳ κόσμος, νῆες δὲ θαλάσσης.

82. ἀδύ τι: cf. i. 1, note.

84. τὰς σύριγγας: each had staked a pipe (ll. 18, 21); the victor therefore takes both.

85. ἅμα with αἰπολέοντα: cf. Xen. *Anab.* iii. 3. 10 οἱ βάρβαροι καὶ φεύγοντες ἅμα ἐτίτρωσκον.

λῆς is subjunctive.

86. 'I will give you that stump-horned goat for thy wage.'

τὰν μιτύλαν, τὰ δίδακτρα are in apposition. Both nouns have the article since the sentence represents an 'identical proposition,' τὰ δίδακτρα ἔσται ἡ μιτύλη: Plato, *Gorg.* 489 ε τοὺς βελτίους πότερον τοὺς φρονιμωτέρους λέγεις ἢ ἄλλους τινάς;

87. ἀμολγέα (the milk-pail). For scansion cf. Διοκλέα, xii. 29; φονέα, Eurip. *Hec.* 882; ὑπὲρ κεφαλᾶς, 'brim full.'

89. ἄλοιτο. For the simile cf. *Odys.* x. 410:

ὥς δ' ὅτ' ἂν ἄγραυλοι πόριες περὶ βοῦς ἀγελαίας,
ἐλθούσας ἐς κόπρον, ἐπὴν βοτάνης κορέσωνται,
πᾶσαι ἅμα σκαίρουσιν ἐναντίαι . . .
. . . ὥς ἐμὲ κείνοι, ἐπεὶ ἴδον ὄφθαλμοῖσι,
δακρυόεντες ἔχυντο.

The optative is used without ἄν as in ii. 34; Ap. Rhod. i. 767
ὁ καὶ δηρὸν περ ἐπ' ἐλπίδι θηήσαιο.

91. γαμηθεῖσα: a new form for γαμηθεῖσα. So εὔρεμα for εὔρημα (Hedylus), σύνθεμα for σύνθημα (*Id.*), ἀνθεμα for ἀνθημα, φθονέσης (*A. Pal.* v. 303). The simile is strange and not fully justified by such expressions of the hardships of married women's lot as Euripides in Stobaeus, lxxviii. 19:

ὠθούμεθ' ἔξω καὶ διεμπολώμεθα
θεῶν πατρώων τῶν τε φυσάντων ἄπο
αἱ μὲν ξένους πρὸς ἄνδρας αἱ δὲ βαρβάρους

(quoted by Hiller); or Tibullus, iii. 4. 31:

‘Ut iuveni primum virgo deducta marito
Inficitur teneras ore rubente genas’;

since here we required an expression of *disappointment*. There is no emendation at all satisfactory. Dahl's νύμφα γαμβρῷ ἀκάχοιτο gives a good sense, but has no palaeographical probability. I suggest νύμφαν γα μεθείς, so would one grieve relinquishing his bride (τὶς omitted, cf. xvii. 40, note).

92. Cf. Verg. *Ecl.* vii. 70.

93. Ναῖδα γάμεν. It is useless to attempt to reconcile this with the Daphnis legend, cf. *Id.* i and vii. The story appears in many forms; we have here to deal with another version.

ἄκριβος: cf. πρῶθηβος, *Odys.* i. 431.

IX.

On the interpretation of this poem, see *Introd.* pp. 22, 23. I have there set forth the view which alone seems to explain the poem, that it is merely a specimen poem written in order to afford an opportunity for the personal references of ll. 22-*fin.* Hence the slight nature of the two introductory songs. The whole idyll has been rejected as spurious by Weise, and the majority of editors reject all except 7-27. The theory which I have defended accounts for all but the introductory six lines; they are to all appearance spurious and added by an editor who wished to introduce in some fashion the person who speaks in l. 22. The hand of the unskilful interpolator is betrayed by the otiose repetitions: 1. βουκολιάζεο = 5. βουκολιάσθην; by the clause τὸ δ' ᾧδᾶς ἄρχεο repeated in l. 2 (not a Theocritean touch but found, e.g. Callim. v. 13-15; *Epig.* 63; *Epit. Adon.* 51, 54, 58); by the sense of ὑφέντες in 3; by the extraordinary number of variants in the MSS.; by the rhythm of line 1. βουκολιάζεο and the heavy τὸ δ' ᾧδᾶς; and by the monotony of rhythm throughout; each of the first five lines has the weak caesura followed by a comma or colon: none has ‘bucolic caesura.’ The poem began, therefore, without introduction. There is no internal evidence of any weight against the rest of the poem (*vid.* notes on 21, 28, 29). See further Legrand, *Étude sur Théocrite*, p. 9 (following Brücker he rejects the whole); Buecheler, *Jahrbücher für Class. Philol.* 1860.

1, 2. Vergil, *Ecl.* iii. 58 'Incipe Damoeta: tu deinde sequere Menalca.' The resemblance cannot be accidental, and Ahrens' opinion that the writer of these lines imitated Vergil has nothing to commend it. Therefore these lines, though spurious, were regarded as part of the poem in Vergil's time.

3. ὑφέντες ταῖς βουσί: cf. iv. 4; *Odys.* ix. 245 ὑπὸ δ' ἔμβρυν ἦκεν ἐκάστη.

ὑπό. Instead of repeating the verb ὑφέντες only the preposition is repeated, cf. *Odys.* viii. 70; but in ὑφέντες στείραισι ταύρως the verb has not the same sense as at the beginning of the line, and must = *clanculum mittentes* (Fritzsche) unless we impute a curious ignorance to the author of the line.

4. φύλλοισι, 'in the leaves strewn on the ground.' *Odys.* vii. 287:

ἔνθα μὲν ἐν φύλλοισι φίλον τετιημένος ἦτορ
εὖδον παννύχιος.

Longus, ii. 31. 3 τὰ κρέα ἔθηκαν ἐν τῷ λείμῳ ἐν τοῖς φύλλοις.

6. ἐκ τόθεν: cf. Ap. Rhod. ii. 533 ἐκ δὲ τόθεν. I have taken this in preference to ἐκ ποθεν (Ahrens after Briggs) or ἐκποθεν (Briggs) as giving a better antithesis to ἄλλωθεν ('from that side').

7. The names are the same as in viii, Daphnis also in vi, but here are applied to actual shepherds of Theocritus' own day, though not perhaps without an intention of marking the poem as somewhat conventional.

8. κήγών: cf. i. 65 Θύρσις ὅδ' ὡς Αἴτνας, καὶ Θύρσιδος ἀδέα φωνά.

9. Daphnis sketches the comfort of his retreat in summer: Menalcas answers with a picture of winter cosiness.

παρ' ὕδωρ: cf. viii. 78.
vénaσται, 'piled high.' Arist. *Eccl.* 840 κλῖναί τε σισυρῶν καὶ δαπιδῶν νενασμένα.

10. ἐκ δαμαλᾶν δέρματα, 'skins from my goats.' For the adverbial equivalent ἐκ δαμαλᾶν added to a noun (here instead of genitive alone), cf. Aesch. *Eumenid.* 183 μέλαν' ἀπ' ἀνθρώπων ἀφρόν: Batrachom. 37 τόμος ἐκ πτέρνης. Cf. note on ix. 34.

'ἀπάσας videtur corruptum. ἀπ' ἄκρας quod in p legitur est sine dubio glossema ad ἀπὸ σκοπιᾶς adscripta et a librario in textum illata.'—Ziegler. ἀπώσας, Meineke (so Buecheler and Hiller), but this is a weak word to attach to λίψ and ἐτίναξε.

13. 'I care for summer's heat as much as two lovers care to heed their parents' words.'

μύθων is used somewhat contemptuously. Contrast Aesch. *P. V.* 40:

ἀνηκουστεῖν δὲ τῶν Πατρὸς λόγων
οἷόν τε πῶς; οὐ τοῦτο δειμαίνεις πλέον;

15. Αἴτνα μᾶτερ ἑμά. This fixes the scene of the poem as Sicilian. Pindar, *P.* viii. 140 Αἴγινα φίλα μᾶτερ: *Isth.* i. 1 μᾶτερ ἑμά χρύσασπι θήβα.

19. πυρὶ δρυίνῳ, 'a fire of oak logs.' Cf. Verg. *Aen.* xi. 786 'pineus ardor': Mosch. *Eur.* 36 ῥοδέη φυή: Tryphiod. 214 πευκῆεντος πυρός: Theocr. *Ep.* v. 4 κηροδέτῳ πνεύματι: Leonidas, vi. (*A. Pal.* vii. 273) αἰπήεσσα καταγίς (from off the cliffs). More

strangely, Antipater, *Ep.* 28 δρνίνῳ σπενδόμενος μέλιτι (*from the oak*).

ζεῖ: better than the 'correction' ζέει in spite of the neglect of 'bucolic caesura.' The spondee—held on—gives the hissing sound of the boiling pot.

20. χερμαίνοντος: impersonal, 'when it is wintry.' Xen. *Hellen.* i. 1. 16 ὄντος: Arist. *Eccl.* 401 καὶ ταῦτα περὶ σωτηρίας προκειμένον. For the picture of a cosy fireside in winter, cf. Eurip. *Cyclops* 329:

ὅταν δὲ βορρᾶς χιόνα Θρήκιος χέη,
δοραῖσι θηρῶν σῶμα περιβαλὼν ἐμὸν
καὶ πῦρ ἀναίθων,—χιόνος οὐδὲν μοι μέλει.

Longfellow, *Hianwatha*:

'Four great logs had he for fire-wood,
One for each moon of the winter,
And for food the fishes served him.
By his blazing fire he sat there,
Warm and merry, eating, laughing,
Singing, O Kabibonokka (*the north wind*),
You are but my fellow-mortal.'

20, 21. 'And I respect not winter more than old Toothless cares for nuts with cream cheese by him'; a quaint simile. For the ἄμυλος, see Philoxenus, Δεῖπνον (Bergk, *Anth. Lyr.*), iii. 5.

οὐδ' ὅσον, 'not a whit.' A common expression in the Alexandrian writers. Ap. Rhod. i. 290 οὐδ' ὅσον οὐδ' ἐν ὀνείρῳ ᾤσάμην, 'I never thought, no not in dreams': *id.* ii. 190 ἄλλοτε φορβῆς οὐδ' ὅσον ἄλλοτε τυτθόν: Callim. ii. 37 οὐποτε Φοίβου θηλείῃσ' οὐδ' ὅσον ἐπὶ χνόος ἦλθε παρειαῖς, &c. It is probably in origin elliptical; 'Not so much as a snap of the fingers.' Arist. *Wasps* 213 τί οὐκ ἀπεκοιμήθημεν-ὅσον ὅσον στίλῃν;

ἢ νωδός. The omission of the comparative (before ἢ) is strange here, though an idea of preference is slightly implied in ὥραν ἔχω. But cf. Pseudo-Phocyl. 82 καλὸν ξεινίζειν ταχέως λιταῖσι τραπέζαις ἢ πλείσταις θοίναισι βραδυνούσαις παρὰ καιρόν. So οὐδὲν is used for οὐδὲν ἄλλο: Aeschines, i. 51 οὐκ ἂν ᾤκηνησα αὐτὸν οὐδὲν αἰτιάσθαι ἢ ὕπερ: Plutarch, *T. Gracch.* vi. οὐδὲν ἢ τὸν λιβανωτόν.

26. Ἰκαρίαῖσι: this—the reading of the best MSS.—may now be kept. We have seen that Theocritus was in Cos for some years, and visited among other places Miletus, where his friend Nicias lived. Why should we not allow him a fishing excursion further afield as far as Icaros, where he found this splendid shell, so large that it provided a bite for each of the party of five? The shell he kept as a curio, and now gave it away on his return to his Sicilian home. Bergk's Ἰκαρίαῖσι (*Ἰκαρίαῖσι*, Meineke, *et alii*) would place the fishing expedition at Hyccara in Sicily (Thucyd. vi. 62).

28. 'Muses of the country side farewell, and make known to the world the songs which once I sang to those my shepherd friends' (*vid.* *Intro.* l. c.). νομέῃσι are Theocritus' pseudo-shepherd friends in Cos, to whom he sends some of his work.

μάλα χαίρετε : cf. i. 144 ; xv. 149.

φαίνετε δ' ᾠδᾶς : *Odyss.* viii. 499 ὁ δ' ὀρμηθεὶς θεοῦ ἤρχετο, φαῖνε δ' ᾠοιδῆν : Plato, *Phaedr.* 259 b γενομένων δὲ Μουσῶν καὶ φανείσης ᾠδῆς. The Muses must give their sanction, and 'imprimatur' to the poet's work. No exception need be taken to the form ᾠδῆ for ᾠοιδῆ here since it appears not in the bucolic song itself but in an envoie of the poet's own.

29. παρών : when in Cos.

30. The general connexion as explained, *Introd.* p. 23, is 'Give to the world my song lest I be accused of dishonesty.' ὀλοφυγγών is explained by Hesych. as φλυκτῖς ('a blister') ἐπὶ τῆς γλώσσης, and Schol. k says ὅταν αὕτη γένηται ἐπὶ τῇ γλώττῃ εἰώθασιν αἱ γυναῖκες λέγειν ὡς ἀποτεθείσάν σοι μερίδα οὐκ ἀπέδωκας, 'that you have not paid back honestly what was given into your keeping.' Theocritus is the servant of the Muses (ὑπακουὸς Πιερίδων, *Ap. Rhod.* iv. 1379), and has accepted as a charge upon him the inspiration which they give. Therefore he prays them to be with him and give their authority to the songs he publishes, vouching for the fair payment of the debt. φύσῃς then cannot be right, and we must take the conj. φύσω (*Briggs* and *Graefe*). μηκέτι, however, is right (μήπω, *Ziegler*). The debt has long been unsatisfied, but shall be so no longer.

34. 'Neither sleep, nor the sudden burst of spring sweeter.' ἑξαπίνας is used in place of adjective, cf. xxiv. 111 Ἀργόθεν ἄνδρες : *Aratus* 1094 ἡπειρόθεν ἀνὴρ : *Iliad* vi. 450 ἄλγος ὀπίσσω : *Demosth.* 835 ἄρδην ὄλεθρος : *Arist. Clouds* 1120 ἄγαν ἐπομβρία. When so used the noun cannot have the article, unless the adverb is placed in the attributive position, i. e. ἡ ἐπομβρία ἄγαν is not Greek.

35. It is better to take τόσσον as demonstrative, and regard the sentence as irregular in construction, cf. xii. 3-8, than to take it as relative (as), *vid.* note on xxii. 199. The sentence gains considerably in energy.

36. Cf. *Horace, Od.* iv. 3. 1 :

'Quem tu Melpomene semel
Nascentem placido lumine videris';

but the resemblance of the rest is slight. The thought is rather like that of *Propertius*, iii. 16. 11 :

'Nec tamen est quisquam sacros qui laedat amantes ;
Scironis media sic licet ire via.
Quisquis amator erit Scythicis licet ambulet oris ;
Nemo adeo, ut noceat, barbarus esse volet.'

The lover and the favoured of the Muses bear alike a sacred inviolable life.

X.

There is very little evidence for the date or place of composition of this idyll. The scene is, however, probably Coan. Polybotes (l. 16) is a Coan name ; and the use of Σύραν (l. 26), and the mention of Lityerses (l. 41) are more appropriate to

the eastern islands than to Sicily. On the other hand Theophrastus states that the cactus (*vid.* l. 4) was only found in Sicily. It is one of the more realistic poems, and consists of a dialogue between two reapers, Milo and another (*Battus* acc. to Scholiast). Battus is in love and cannot work; urged by his companion he relieves himself by singing a sentimental love song to his Bombyca; but meets with small sympathy from Milo, who shows him what a labourer's song should be—a string of rustic maxims in the style of Hesiod, on crops and weather and overseers.

1. **βουκαῖε.** Fritzsche makes this a proper name, and **βοῦκος** (l. 38) a shortened form of the same. Nicander, however, certainly uses **βουκαῖος** as a common noun. *Theriaca*, v. 5 **πολύεργος ἀροτρὲὺς βουκαῖός τε . . . καὶ ὀροῖτύπος.** Eustathius on *Iliad* xiii. 824 explains both **βουκαῖος** and **βοῦκος** as = **ἄγροικος**. Schol. k on 37 says Nicander used **βοῦκος** = **βουκόλος**, and the false reading **βουκόλος** in that verse is obviously a gloss (Nicander, fr. 35 **βουκαῖοι ζεύγεσσιν ἀμορβεύουσιν ὀρήων**). It is impossible in face of this evidence to make **βουκαῖος** a proper name; and we must regard **βουκαῖος** and **βοῦκος** as a doublet like **δειλός** **δείλαιος**, **ἐρυθρός** **ἐρυθραῖος**, and probably as adjectives = **ἄγροικος**.

πεπόνθεις: from **πεπόνθω**. These forms are said to be Sicilian, but are found in Greek of all ages and districts. **δεδοίκα**, Theocr. xv. 58; **πεφύκει**, xi. 1; **ἐστήκω**, Anthol. Append. 65. In participle—**ἀνώγουσα**, Herond. vii. 101; **κεκλήγοντες**, Quint. Smyr. xii. 58, &c. (? *Iliad* xvi. 430); **ἐρρίγοντι ἑοικώς**, Hesiod, *Scut.* 227; **τετυποντες**, Callim. iii. 61. Cf. **ἐμέμηκον**, *Odys.* ix. 438; **ἐπέφυκον**, Hesiod, *Theog.* 152; *Scut.* 76.

2. **έόν**, 'your.' The possessive pronouns become utterly confounded in late Greek: **έός** = *tuus* here and xxiv. 36; xxii. 173; Quint. Smyrn. vii. 294 = *suus* (plural), Quint. Smyrn. ii. 264 (Theocr. xxvii. 26) = *noster*, Ap. Rhod. iv. 203. There are possibly traces of this in Homer; *Iliad* xiv. 221 **σῆσι**: MS. D has **ῆσι**. So **είο** = *mei*, Ap. Rhod. ii. 635; **έοι αὐτῇ** = *mihi ipsi*, Ap. Rhod. iii. 99: **σφίσι** = *nobis*, Id. ii. 1278; **σφέτερος** = *tuus*, Theocr. xxii. 67 = *meus*, xxv. 162 = *suus* (singular), Bacchyl. iii. 36 and often (not in Homer): **ός** = *tuus*, Callim. iii. 103 = *meus* (Mosch.) Megara 77 &c. Cf. Monro, *Hom. Gram.* § 255.

δύναι: for **δύνασαι**, cf. Soph. *Philoct.* 798, &c.; **έπίστα**, Pind. Cf. Rutherford, *N. Phryn.* p. 463.

ὄγμον, 'swathe'; cf. *Iliad* xi. 68:

οἱ δ' ὥς ἀμνητῆρες ἐναντίοι ἀλλήλοισι
ὄγμον ἐλαύνωσιν ἀνδρὸς μάκαρος κατ' ἄρουραν
πυρῶν ἢ κριθέων· τὰ δὲ δράγματα ταρφέα πίπτει.

Cf. *Odys.* xviii. 366 sqq.

3. **ἅμα λαοτομεῖς**: Quint. Smyrn. viii. 279:

ὥς δ' ὅπότε αἰζηοὶ μεγάλης ἀνὰ γουνὸν ἀλωῆς
ὄρχατον ἀμπελόεντα διατμήξωσι σιδήρῳ
σπερχόμενοι, τῶν δ' ἴσον ἀέξεται εἰς ἔριν ἔργον.

4. **κάκτος ἔτυψε**: cf. Philetas, fr. (quoted Introd. p. 11); Theophrastus, *H. Pl.* vi. 4. 10 states that the cactus was peculiar to Sicily, ἐν δὲ Ἑλλάδι οὐκ ἐστί. Does he include the islands in Ἑλλάς? *vid.* preface to this idyll.

5. **δείλαν τυ καὶ ἐκ μέσω ἄματος**. 'καί, se corrigentis est; "vesperi et a meridie eris" non significat "atque adeo,"' Hermann, *Opusc.* v. τυ is rather contemptuous, 'what will you be like?'

ἐκ = 'after.' ἐξ ἧος λείβειν οἶνον, Hesiod, *Ἔργ.* 724.

7. **ὀψαμάτα**, 'who can reap till late.'

8. **ποθέσαι τινὰ τῶν ἀπόντων**: masc. not neuter. Battus tries to break the subject delicately; 'have you never longed for some absent—friend?'

11. **μηδέ γε συμβαίη**, 'no, and may it never'; Arist. *Frogs* 1045 ET. **μὰ Δί'** οὐδὲ γάρ ἦν τῆς Ἀφροδίτης οὐδέν σοι. **Αἰ. μηδέ γ'** ἐπείη.

γεῦσαι, 'to give a taste of.' **χαλεπόν**, 'a bad business.' The phrase is either a recognized proverb or modelled on such. It is noticeable that a large proportion of Greek proverbs form the last half of a hexameter, e.g. **κακὰ μὲν θρίπες κακὰ δ' ἴπες· ξύλον ἀγκύλον οὐδέποτ' ὀρθόν· σὺν Ἀθηνᾷ καὶ χέρα κίνει** (God helps them that help themselves).

12. **ἔραμαι ἑνδεκαταῖος**, 'I have been in love for ten days.' The present is used as with **πάλαι**, Herond. iii. 38 ἢ **τριταῖος οὐκ οἶδεν τῆς οἰκίης τὸν οὐδόν**.

13. **ἐκ πίθω**. **παροιμία ἐπὶ τῶν ἀφθονα ἐχόντων**, Schol.: Herond.

iv. 14 **οὐ γάρ τι πολλὴν οὐδ' ἔτοιμον ἀντλεῦμεν**.

δῆλον, 'it is clear'; cf. **δῆλον ὅτι** in orators.

ἄλις ὄξος. The accus. with **ἄλις** occurs rarely in Classical period, always in Alexandrian, e.g. **ἄλις ὄλβον**, Callim. i. 84.

14. **ἄσκαλα πάντα**, 'all is unhoed before my doors.' **ἀπὸ σπόρω**, 'from seed-time.' Harvest began in May (see Hesiod, *Ἔργ.* 383), so this must refer to the spring sowing, when the sun enters Taurus (April 20 now); cf. Verg. *Georg.* i. 215:

'Vere fabis (beans) satio: tum te quoque, Medica (lucerne), putres Accipiunt sulci, et milio (millet) venit annua cura:

Candidus auratis aperit cum cornibus annum

Taurus.'

15. **λυμαίνεται**, 'tortures'; Arist. *Frogs* 59 **τοιούτος ἔμερός με διαλυμαίνεται**.

ἡ Πολυβῶτα: *sc.* παῖς. The slave girl of Polybotes, not the daughter.

16. **παρ' Ἰπποκίωνι**, 'in Hippocleion's farm' · cf. xiv. 14.

17. Solon, xiii. 27:

τοιαύτη Ζηνὸς πέλεται τίσις,

αἰεὶ δ' οὐ ἐλέλθε διαμπερές, ὅστις ἀλιτρὸν
θυμὸν ἔχη.

Schol. k **παροιμῶδες ἐπὶ τῶν διδόντων δίκην τῆς ἀμαρτίας**, 'your sin has found you out.' **πάλαι** is to be joined with **ἐπεθύμεις**, what

you desired *before*. *πάλαι* can refer to comparatively recent events; see Soph. *O. T.* εἶπον ὡς δοῖν πάλαι. Milo regards Battus' attainment of his desire as a heaven sent punishment for his sins.

18. *μάντις καλαμαία*: a grasshopper (cf. use of *σερίφος*, Liddell and Scott, s.v.). So Milo calls Bombyca from her bony leanness.

τὰν νύκτα: accus. of time.

χροῦξέται = *συγκοιμηθήσεται*, *vid.* Hiller and Paley, *ad loc.*

19. *αὐτός*, 'alone'; cf. ii. 89; Arist. *Acharn.* 504 *αὐτοὶ γὰρ ἔσμεν*.

22. *καὶ τι κόρας*, 'and strike up a love song to your girl.' The gen. *κόρας* depends on *μέλος*: cf. Pind. *Isth.* i. 21 Ἰολάου ὕμνῳ; Demosth. *De Cor.* § 100 *στρατείας* ὡς ἀπάσας τῆς τῶν Ἑλλήνων σωτηρίας πεποιήται ἢ πόλιν where τῆς σωτηρίας depends on *στρατείας*.

ἄδιον οὕτως ἐργαξῇ: song will relieve your thought and you will work the better; so Propert. i. 9, *ad fin.* 'dicere quo pereas saepe in amore levat.'

24-37. The song falls naturally into couplets, as that in *Idyll* iii into groups of three lines, *Introd.* p. 39.

24. *συναείσατε*: *vid.* on ix. 28.

μοι is governed by the *συν-*; cf. Thucyd. viii. 16 *ξυγκαθήρουν αὐτοῖς*, &c.

25. *ποιεῖτε* (k): Theocritus has the first syllable short, viii. 18; x. 38; iii. 9, 21; xxix. 24; xiv. 70. The MSS. vary in each case between *ποιεῖν* and *ποιεῖν*.

27 *sqq.* Cf. Lucretius, iv. 1151 *sqq.*; Longus, i. 16 *μέλας εἰμί· καὶ γὰρ ὁ ὑάκινθος· ἀλλὰ κρείττων*: Nonnus, xxxiv. 118:

*Χαλκομέδην μὲν ἅπαντες· ἐγὼ δέ σε μούνος ἐνψω
Χρυσομέδην ὅτι κάλλος ἔχεις χρυσέης Ἀφροδίτης.*

28. *ἃ γραπτὰ ὑάκινθος*. The iris sprang from the blood of the dead Hyacinthus, slain by Apollo, and bore on its edge the letter *Υ*: Verg. *Ecl.* iii. 106; Milton, *Lycidas*:

‘His bonnet sedge,
Inwrought with figures dim, and on the edge
Like to that sanguine flower inscribed with woe.

A second legend made the flower spring from the blood of Ajax, and interpreted the writing as αἷ αἷ. Euphorion, fr. 36:

*πορφυρέη ὑάκινθε, σὲ μὲν μία φῆμις αἰοιδῶν
Ῥοιτείης ἀμάθοισι δεδουπότος Αἰακίδαο
εἶαρος ἀντέλλειν γεγραμμένα κωκύουσιν.*

29. *τὰ πρῶτα λέγονται*, 'they are chosen to be the first in the garlands.' The subject is τὸ ἴον καὶ ἃ ὑάκινθος. For τὰ πρῶτα cf. Arist. *Frogs* 421:

*νυνὶ δὲ δημαγωγεῖ
ἐν τοῖς ἄνω νεκροῖσι,
κάστιν τὰ πρῶτα τῆς ἐκεῖ μοχθηρίας.*

=the pick of the rascals.

31. ἐπὶ τίν: cf. ii. 40.

32, 33. 'Would that I had the fabled wealth of Croesus: our statues would be standing in gold to Aphrodite.' ἀνακείσθαι used for passive of ἀνατίθεμαι (middle). For the use with the person whose statue is dedicated as the subject cf. Lycurgus, *In Leocr.* § 51 ἐν ταῖς ἀγοραῖς ἀθλητὰς ἀνακειμένους: Plato, *Phaedr.* 236 b πλείονος ἄξια εἰπὼν τῶν Δυσίου παρὰ τὸ Κυψελιδῶν ἀνάθημα σφυρήλατος ἐν Ὀλυμπίᾳ στάθῃτι. The protasis of the condition is supplied by a wish; cf. *Odys.* i. 265, &c.; Theocr. v. 44. The form of wish must of course be assimilated to the form of if-clause which would have been used. Hence Paley's εἴη ὅσα is ungrammatical.

34. 'You with your flute and a rose or apple; I with fine dress and new shoes on my feet.'

ἡ μάλον τυ: so Ahrens with the best MSS. The Vulgata ἡ τύγε μάλον gives a better rhythm, but does not give a sufficiently prominent place to the pronoun.

τὼς αὐλῶς: cf. l. 16. In the second line καινόν is usually supplied to σχῆμα from καινάς, but σχῆμα by itself means a fine dress. Alciphr. i. 34 ἐξ οὗ φιλοσοφεῖν ἐπενόησας σεμνός τις ἐγένον . . . εἶτα σχῆμα ἐλὼν καὶ βιβλίδιον μετὰ χεῖρας εἰς τὴν Ἀκαδημίαν σοβεῖς (Wuestemann). The Scholiast (and some modern editors) take σχῆμα of a dancer's poise; it could not mean this without further definition. It is probably merely confusion on the Scholiast's part that makes him write ἐγὼ δὲ καλὸν ἄνθος εἶχον ἄν. If anything were lost it would have to be two lines, and the symmetry of sense and style would not allow of this.

35. ἀμύκλας: Amyclean shoes. Things are constantly called from the place of their origin, e.g. Ἀχαϊκάς (fettlers), Herond. v. 61, in English, 'Hollands,' 'Newfoundlands,' 'Skyes,' 'St. Bernards,' 'Havannas.'

36. ἀστράγαλοι: 'instar talorum eburneorum,' Fritzsche; cf. xxviii. 13.

37. τρύχνος. Photius, *Lex.* τρύχνον· καὶ παρὰ τὴν παροιμίαν ἀπαλῶτερος τρύχνον· παρωδῶν ὁ Κωμικός φησι εἰμὶ μουσικώτερος τρύχνου: Theophrastus, *H. Pl.* ix. 11 calls it τρύχνος ὑπνώδης, and says that mixed with wine it formed a narcotic (Hiller). The point of the comparison lies in the soft soothing tone of the voice: 'Her voice was ever soft, Gentle and low' (*King Lear*).

38. ἐλελήθει. This pluperfect form becomes common in place of the aorist, Lucian, *Νεκρομ.* 486 ἐλελήθει Μένιππος ἡμᾶς ἀποθανών. So with other verbs: ἐπεὶ παρελθύθειμεν, Lucian, *V. H.* ii. 29; ὥστε αὐτίκα ἐπεπτώκει, *Id. Tox.* 16; ἔνθα καταδεδεμένον κατελελοίπει τὸν ἵππον, *ib.* 49; ἐπεὶ ἐδεδείνητο, *ib.* 25.

βοῦκος: see note on line 1. Hiller objects to the absence of the article if the word is taken as a common noun, but unnecessarily. Milo means 'a labourer,' not 'the labourer.'

39. τὰν ιδέαν . . . ἐμέτρησεν, 'he measured off the tune'; Lucian, *Imagg.* 14 τὸ γὰρ τῆς τε ἀρμονίας ἀκριβέστατον διαφυλάττειν, ὥς μὴ παραβαίνειν τι τοῦ ῥυθμοῦ ἀλλ' εὐκαίρῳ τῇ ἄρσει καὶ θέσει διαμεμετρηῆσθαι τὸ ᾄσμα (Fr. Jacobs); cf. Plato, *Theaet.* 175 *ad fin.*

40. τῷ πῶγωνος: gen. after exclamation; cf. iv. 40.

ἀνέφυσα. Greek of the Classical period would have said **ἔφυσα**. **ἀναφύω** is common from 300 B.C., Ap. Rhod. ii. 1212 **ὄφισ . . . ὃν αὐτὴ γαί' ἀνέφυσε Κανκάσων ἐν κνημοῖσι**. The sense of the line is 'Alas that I am a bearded man, and so inferior to him!' in mockery, as his whole behaviour shows.

41. Λιτυέρσα. Lityerses was son of Midas, king of Celaenae in Phrygia. After hospitably entertaining strangers he made them reap with him, and such as could not equal him in work he slew. Hercules finally ended him. Athenaeus 619 a says merely that the harvesters' song was called the Lityerses; and Photius, i. 54 speaks of **Λιτυέρσῃν ὥδῃν τινα ἣν ἄδουσιν οἱ θερίζοντες ὡς ἐπίσημόν τινα γεγονότα τῶν παλαιῶν τὸν Λιτύερσαν**. It seems then that according to the popular version Lityerses was merely a hero of agriculture, and barbarity was not ascribed to him (see Wuestemann's note). Milo's song is intended as a representation of the traditional popular songs of Theocritus' day; it is not to be regarded as Milo's own invention.

42-55. The lines form seven couplets of maxims strung together without any close connexion as in Hesiod, *Ἔργ.* 706-764.

44. ἀμαλλοδέται, 'binders,' here and *A. Pal.* x. 16 for **ἀμαλλοδετήρες**. The form in **-ης** is usual in nom. sing.; that in **-ηρ** in other cases, in hexameter and lyric verse (K. Lehrs, praef. Oppian, ed. Didot, p. vi).

45. σύκινοι ἄνδρες, 'useless fellows.' The fig-tree was useless for timber, Hor. *Sat.* i. 8. 1 'inutile lignum.'

ἀπώλετο χούτος ὁ μίσθος, 'that hire is a dead loss'; Theophrast. *Char.* ix. **καὶ φίλῳ δὲ ἔρανον κελεύσαντι εἰσενεγκεῖν εἰπεῖν ὅτι οὐκ ἂν δοίῃ, ὕστερον ἤκειν φέρων, καὶ λέγειν ὅτι ἀπόλλυσι καὶ τοῦτο τὸ ἀργύριον**.

εἴποι. The optative in final sentence in primary sequence becomes very common in Alexandrian and later writers, especially Lucian (Madvig, *Adv.* i. 682); Ap. Rhod. i. 660, 1005, 490 **εἰ δ' ἄγε δὴ . . . δῶρα πόρωμεν ἔν' . . . ἔκτοθι πύργων μίμνοιν**: cf. Theoc. xxiv. 100.

46, 47. ἂ τομά. The sheaf is to be turned with the cut end of the stalk to the west wind, in order that the grain may be dried and fattened. Cf. *A. Pal.* 6. 53:

**Εὐδημος τὸν νηὸν ἐπ' ἀγροῦ τόνδ' ἀνέθηκα
τῶν πάντων ἀνέμων πιστάτῳ Ζεφύρῳ.
εὐξαμένη γὰρ ὃ γ' ἦλθε βοαθόος ὄφρα τάχιστα
λικμήσῃ πεπόνων καρπὸν ἀπ' ἀστυχίων.**

48. 'When winnowing avoid sleep in the noontide.'

τὸ μεσαμβρινόν: cf. i. 15. The precept is given generally, not addressed to the winnowers; hence absence of article, and the use of the *accusative*, Hesiod, *Ἔργ.* 753 **μηδὲ γυναικείῳ λουτρῷ χροῖα φαιδρύνεσθαι ἀνέρα**: then 755 **μηδ' ἱεροῖσιν ἐπ' αἰθομένοισι κυρήσας μωμεύειν αἰδηλα** (addressed to Perses, hence *nominative*). Hermann alters the text to **φεύγοι . . . ὕπνος** (so Hiller, Ziegler) without any need.

49. τελέθει. πέτεται (C. Hartung) possibly right.

50. ἀρχεσθαι δ' ἀμῶντας. The **δέ** is justified here since this

precept attaches closely to the preceding couplet, and is in contrast to it. Hermann (Ziegler, Meineke, Hiller, Fritzsche) reject it and read ἄρχεισθ' ἀμώοντας.

52. οὐ μελεδαίνει, 'he does not trouble about the filler of the glass, for he has to spare.' μελεδαίνω with accus. here, as Archiloch. 8 ἐπίρρησιν μελεδαίνων, with gen. in ix. 12; *vid.* Index, Accusative.

53. τὸν προπιεῖν ἐγγχεύντα: Herond. vi. 77 γλυκὺν πιεῖν ἐγγχεύντα: Herod. iv. 172 ἐκ τῆς χειρὸς διδοῖ πιεῖν. The MSS. have τὸν τὸ πιεῖν ἐγγχεύντα. Fritzsche supports this by A. Pal. xii. 34 εἰς ἔφερεν τὸ πιεῖν (his drink), but both are to be emended. The infinitive with the article cannot stand for a concrete noun; here = τὸ ποτόν. In Plato, *Rep.* 439 B ἄγειν ὥσπερ θηρίον ἐπὶ τὸ πιεῖν it = a verbal noun 'drinking'; Soph. *Ajax* 555 ἔως τὸ χαίρειν καὶ τὸ λυπεῖσθαι μάθης = rejoicing and sorrowing; cf. Aesch. *Agam.* 498 τὸ χαίρειν μᾶλλον ἐκβάξει λέγων: Isocr. 85 ο ἐξεστηκὼς τοῦ φρονεῖν. It can be used freely in consecutive sense when negatived, Aesch. *Agam.* 15 τὸ μὴ βεβαίως βλέφαρα συμβαλεῖν ὕπνῳ, so that though we could say καλύει τὸ μὴ πιεῖν ἐμέ we could not say ἐγγχεῖ τὸ πιεῖν ἐμέ, 'so that I drink.' Lastly it can be used dependent on nouns, as Lucian, i. 457 οὐδεμία μηχανὴ τὸ διαφνγεῖν αὐτοῦς. None of these uses in the least justifies τὸ πιεῖν ἐγγχεύντα. προπιεῖν is nearer MSS. than πιεῖν Herm. or τι πιεῖν: *vid.* also Jannaris, *Hist. Greek Gram.* p. 580.

57. λιμηρόν, 'starveling,' A. Pal. vi. 287:

κακῶν λιμηρὰ γυναικῶν
ἐργα, νέον τήκειν ἄνθος ἐπιστάμενα.

XI.

We have seen in *Idylls* vi and viii that Theocritus imagined to himself a legendary past of the country side and country character. The heroes Daphnis, Menalcaas, and Damoetas sang in rivalry, as did the shepherds of Cos and Sicily in the year 280, and their times were not far different from the modern in tone. Here the heroic mask is stripped away completely. The giant Polyphemus is no more the cannibal brute of the *Odyssey*, but an uncouth boor; huge and ugly still, above the mortals in loving a nymph, but at the last only a Brocken-shadow of Comatas.

The theme of the 'Cyclops and Galatea' was a favourite, and was treated in verse by Philoxenus (Bergk, fr. 8), Hermesianax, Theocritus, Callimachus, and Bion, besides whom the author of the *Epit. Bionis* alludes to the story (see Rohde, *Der Griech. Roman*, p. 74). We do not know how Philoxenus and Hermesianax dealt with the story. In Theocritus it forms, like *Idyll* xiii, the illustration of a text, 'There is no remedy in science against the plague of love'; even heroes like Heracles were subject to it; nay, even that old

hero of Sicily, the Cyclops Polyphemus, was as love-sick as any one of us, and found solace in song alone. The object of the poem is therefore not to present to us a burlesque pastoral, but to combine with certain grotesque features a pathos and feeling of pity.

Like *Id.* xiii the poem is addressed to Nicias, whose profession is gently satirized. The doctor answered the poem with one of which the opening lines are preserved:

ἦν ἄρ' ἀληθὲς τοῦτο Θεόκριτε· οἱ γὰρ ἔρωτες
πολλοὺς ποιητὰς ἐδίδαξαν τοὺς πρὶν ἀμούσους.

Bion would seem to have softened down the rougher features of the sketch and to have made his Cyclops sing more daintily, if we may judge from the four lines left of his poem:

αὐτὰρ ἐγὼ βασεῦμαι ἐμὰν ὁδὸν ἐς τὸ κάταντες
τῆνο ποτὶ ψάμαθόν τε καὶ αἶονα ψιθυρίσδων,
λίσσόμενος Γαλάτειαν ἀπηνέα· τὰς δὲ γλυκείας
ἐλπίδας ὑστατίῳ μέχρι γήραος οὐκ ἀπολείψω.

Callimachus' work is an epigram less on Polyphemus' than on Theocritus' poem (*Erig.* xlv):

ὥς ἀγαθὰν Πολύφαμος ἀνέυρετο τὰν ἐπαιδὰν
τῶρα μὲνψ· καὶ Γᾶν οὐκ ἀμαθὴς ὁ Κύκλωψ·
αἱ Μοῦσαι τὸν ἔρωτα κατισχναίνοντι, Φίλιππε.
ἦ πανακὲς πάντων φάρμακον ἂ σοφία,
τοῦτο δοκέω, χά λιμὸς ἔχει μόνον ἐς τὰ πονηρὰ
τῶγαθὸν ἐκκόπτει τὰν φιλύπαιδα νόσον, &c.

Besides these poets Ovid (*Metam.* xiii. 789) has imitated the poem (*vid.* notes on this idyll); but according to his wont has expanded all the phraseology to very weariness.

On date, &c., see *Introd.* p. 23.

I, 2. πεφύκει: see on X. I.

The words φάρμακον . . . ἔγχριστον . . . ἐπίπαστον are chosen in view of Nicias' profession (cf. 5 and 80).

ἐπίπαστον is explained by *Iliad* xi. 515 ἐπὶ τ' ἥπια φάρμακα πάσσειν.

For ἔγχριστον cf. Aesch. *P. V.* 480; Eurip. *Hippol.* 516. The metaphor of φάρμακον is common; Bion, xiv:

μολπὰν ταὶ Μοῖσαι μοι αἰὲ ποθέοντι διδοῖεν
τὰν γλυκερὰν μολπὰν τὰς φάρμακον ἄδιον οὐδέν

Isoer. 167 c ταῖς ψυχαῖς ταῖς ἀγνοούσαις καὶ γεμούσαις πονηρῶν ἐπιθυμιῶν οὐδὲν ἐστὶν ἄλλο φάρμακον πλὴν λόγος.

3. κοῦφον . . . , 'but light it is and sweet among men.' κοῦφον is not = κουφίζον: but = gentle and painless. Cf. Pind. *P.* iii. 6 τέκτων ναδυνίαν ἄμερος (cf. Aesculapius); Horace, *Odes* i. 32. 15 'dulce lenimen'; Pind. *P.* iii. 91:

τοὺς μὲν μαλακαῖς ἐπαιδαῖς
ἀμφέπων, τοὺς δὲ προσανέα πίνοντας, &c.

4. ἐπί here = *among*, not 'in power of.' Cf. *Odys.* xiii. 59 :

γῆρας

ἔλθῃ καὶ θάνατος, τά τ' ἐπ' ἀνθρώποισι πέλονται :

Bacchyl. vii. 8 :

ῥ' δὲ σὺ πρεσβύτατον νείμης γέρας
νίκας, ἐπ' ἀνθρώποισιν ἔνδοξος κέκληται.

6. ταῖς ἐννέα δῆ : cf. *Epig.* x ; on Nicias as a poet, *vid.* *Introd.* p. 13.

7. οὕτω γοῦν, 'Twas thus at least that Polyphemus eased his pain.'

ῥάιστα : cf. v. 81 ; Timo, fr. 41 (Brunck) πῶς ποτ' ἀνὴρ ἔτ' ἄγεις ῥῆστα μεθ' ἡσυχίης.

ὁ παρ' ἁμῖν. These words cannot be taken as evidence that the poem was written in Sicily. In Xenoph. *Hellen.* iii. 4. 5 Agesilaus when in *Asia* says, ἐν τῇ παρ' ἡμῖν Ἑλλάδι, i.e. in the Greece from which we come. But the words obviously do imply that Theocritus was a native of Sicily.

8. ὥρχαῖος : cf. Callim. *Ep.* 59 ὥρχαῖος Ὀρέστας.

10. ἦρατο δέ, &c. He loved not with apples nor roses, nor locks of hair, but with real fits of madness, i.e. not with what men call a wild passion, but with a fiercer madness.

μάλοις : cf. vi. 7.

ῥόδω : collective singular ; *vid.* note on xiv. 17.

11. ὀρθαῖς μανίαις : cf. Aelian, *H. An.* xi. 32 ἔκφρων γενόμενος εἰς τε ὀρθὴν μανίαν καὶ ὡς τὰ μάλιστα ἰσχυρὰν ἐκφοιτᾷ (Fritzsche) ; cf. Lucian, *Tox.* xv. καταβαλὼν ἑαυτὸν εἰς τοῦδαφος ἐκυλίνδετο καὶ λύττα ἦν ἀκριβὴς τὸ πρᾶγμα.

12. The lines are imitated in a pretty epigram ; *A. Pal.* vii. 173 (? Leonidas) :

αὐτόμαται δείλα ποτὶ τωὺλίον αἰ βόες ἦλθον
ἐξ ὄρεος πολλῇ νειφόμεναι χιόνι·
αἰαῖ, Θηρίμαχος δὲ παρὰ δρυὶ τὸν μακρὸν εὖδει
ὑπνον· ἐκοιμήθη δ' ἐκ πυρὸς οὐρανίου.

Cf. Verg. *Ecl.* iv. 21. αὐταῖ alone.

14. αἰείδων αὐτοθ' ἐπ' αἰόνος, 'singing his Galatea there on the weed-strewn shore.' Cf. the picture of Odysseus on the desolate coast of Calypso's island :

ἤματα δ' ἄμ πέτρῃσι καὶ ἡϊόνεσσι καθίζων
πόντον ἐπ' ἀτρύγετον δερκέσκετο.—*Odys.* v. 156.

αὐτόθ' is for αὐτόθι elided as in *Odys.* x. 132, &c. The MSS. have αὐτοῦ, αὐτῶ, or αὐτός, but αὐτῶ in Doric = αὐτόθεν, thence not *there*. Hence Ahrens, αὐτῶ ἀπό (*Dial. Dor.* 375), but this gives an awkward order, or αὐτεῖ ἐπί, introducing a new dialect form. αὐτοθ' explains the variant. αὐτοῦ was written as gloss and altered to αὐτός or αὐτῶ.

16. τό οἱ ἦπατι. The antecedent to τό is ἔλκος. Cf. *Syrinx*, δς Μοῖσα λιγὺν πᾶξεν ἰστεφάνω ἔλκος : *Iliad* xvi. 511 ἔλκος, δ δὴ μιν Τεῦκρος ἐπεσσύμενον βάλεν ἰῶ : Pind. *Pyth.* ii. 167 ἔλκος ἐὰ καρδίᾳ ἐνέπαξαν. The phrase is partly Homeric ; *Odys.* xxii. 83 ἐν δέ οἱ ἦπατι πῆξε θοὸν βέλος.

19 *sqq.* The opening of this song has found many imitators. Verg. *Ecl.* vii. 37:

‘Nerine Galatea, thymo mihi dulcior Hyblae,
Candidior cypnis, hedera formosior alba’

(following as usual even the rhythm of Theocritus’ lines). Ovid, *Met. loc. cit.* ‘Candidior folio nivei, Galatea, ligustri, &c.’ the comparison running through nineteen lines. Gay, in *Acis and Galatea*:

‘O ruddier than the cherry,
O sweeter than the berry,
O nymph more bright than moonshine night
Than kidlings blithe and merry.’

On the balance and symmetry of the lines, *vid.* Intro. p. 39.

20. *πακτᾶς*: ‘Mollior lacte coacto’ (Ovid, *loc. cit.*); Lucian, *Ἐνάλ. Διάλ. Doris to Galatea*, *καίτοι τί ἄλλο ἐν σοὶ ἐπαινέσαι εἶχεν* (the Cyclops) *ἢ τὸ λευκὸν μόνον; καὶ τοῦτο οἶμαι ὅτι ξυνήθης ἐστὶ τυρῶ καὶ γάλακτι.* Diodorus says that Tyro was so called *διὰ τὴν λευκότητα καὶ τὴν τοῦ σώματος μαλακότητα* (Renier).

21. *σφριγανωτέρα*, ‘more plump than ripening grape’; *vid.* note on xxvii. 9, and J. A. Hartung on this line.

22. *αὔθ* = *αὔθι*. *αὔθι* in Homer = *ἐνθάδε* (*Odys.* v. 208), but in Alexandrine poets is used for *αὔθις* or *αὔ*, with the meaning ‘again,’ ‘in turn’ (not ‘a second time’); Callim. iii. 241:

ᾠρχήσαντο
πρῶτα μὲν ἐν σακέεσσιν ἐνόπλιον, αὔθι δὲ κύκλω
στησάμεναι χορὸν εὐρύν.

(Homer uses *αὔτε* in this sense, *Odys.* xxii. 5; *Iliad* i. 237); cf. i. 112. The -ι- is elided as in *Iliad* xii. 85, &c. The couplet then connects with 19, ‘Why dost thou reject thy lover . . . but come in turn when sleep possesses me, but straight art gone when sleep doth dischain me.’

23. *ὕπνος ἀνῆ* *με*: *Odys.* vii. 289 *καὶ με γλυκὺς ὕπνος ἀνῆκεν*. Cf. *Odys.* ix. 333.

25. *τεοῦς* = *τεν* = *σου*. Dialect, § 2. It is a Boeotian form, Ahrens, *Dial.* i. p. 223.

26. *ὑακίνθινα φύλλα*: cf. xviii. 39.

27. *ἐγὼ δ’ ὀδόν*: *Odys.* vii. 30 *ἐγὼ δ’ ὀδὸν ἡγεμονεύσω*.

ἐξ ὄρεος, ‘on the hills.’ Vergil adapts and makes a pretty picture, *Ecl.* viii. 38:

‘Saepibus in nostris parvam te roscida mala—
Dux ego vester eram—vidi cum matre legentem.
Alter ab undecimo tum me iam acceperat annus;
Iam fragilis poteram a terra contingere ramos.’

28. *παύσασθαι*: *sc.* *ἐρῶν*. Beware of joining *παύσασθαι* *ἐσιδῶν*. Verbs of *ceasing* and *beginning* take the present participle, never the aorist. Tr. ‘Having seen thee, from that time onward I cannot even yet cease to love.’

πα = πω. For the conjunction of οὐδέ πω νῦν, cf. Isocr. 94 b ὥστε μηδέ πω νῦν ἐξιτήλους εἶναι τὰς συμφοράς.

29. τιν δ' οὐ μέλει : cf. iii. 52.

33. εἷς δ' ὀφθαλμὸς ἔπεστι : cf. Hesiod, *Theog.* 142 μῶνος δ' ὀφθαλμὸς μέσσω ἐνέκειτο μετώπῳ : Lucian, *Ἐνάλ. Διάλ. ι* (i. 288) ὁ ὀφθαλμὸς ἐπιπρέπει τῷ μετώπῳ οὐδὲν ἐνδεέστερον ὀρῶν ἢ εἰ δὴ ἦσαν. These passages show that ἐπὶ τῷ μετώπῳ is to be supplied with ἔπεστι, and support that word against ὕπεστι (Warton's conject. adopted by Ziegler). Callim. iii. 52 πᾶσι δ' ὑπ' ὀφρὺν φάεα μουνό-γληνα σάκει ἴσα τετραβοεῖφ.

34. οὗτος τοιοῦτος ἑών, 'but this Cyclops, though he be such, keeps a thousand cattle.'

οὗτος (MSS. *alii*, *αὐτός*) is contemptuous. 'This fellow whom you despise.'

τοιοῦτος ἑών, 'such as I have described.' Demosth. xxv. 64 ἀλλ' ὅμως τοιαῦτα πράττων καὶ τοιοῦτος ὢν ἐν ἀπάσαις ἀεὶ βοᾷ ταῖς ἐκκλησίαις.

36. οὗτ' ἐν θέρει, κ. τ. λ. Another Homeric ending, of which Theocritus has several in this idyll. *Odys.* xii. 75 :

οὐδέ ποτ' αἶθρη

κείνου ἔχει κορυφὴν οὗτ' ἐν θέρει οὗτ' ἐν ὀπῶρη.

37. χειμῶνος ἄκρῳ : in the depth of winter. Cf. Soph. *Ajax* 285 :

ἄκρας νυκτός, ἡνίχ' ἔσπεροι

λαμπτήρες οὐκέτ' ἦθον.

Jebb's note *ad loc.*, ἄκρα νύξ, ἄκρα ἑσπέρα, &c., usually mean 'at the fringe of night, evening.' Cf. the adjectives ἀκρόνυχος, ἀκρέσπερος (Theocr. xxiv. 77) ; cf. Aratus 775 :

ἄλλα δ' ἀνερχόμενος, τότε δ' ἄκρη νυκτὶ κελεύων
ἡέλιος (ἐρέει).

ταρσοί : *Odys.* ix. 219 :

ταρσοὶ μὲν τυρῶν βρῖθον στείνοντο δὲ σηκοὶ
ἀρνῶν ἡδ' ἐρίφων.

Verg. *Ecl.* ii. 21.

38. ὥς οὔτις, 'as none else.' Ar. *Plutus* 901 :

X. σὺ φιλόπολις καὶ χρηστός ; Σ. ὥς οὐδεὶς γ' ἀνὴρ.

39. τιν . . . ἀείδων, 'singing thee, my dear sweet-apple, and myself together.'

τίν, cf. 69, is accusative ; *vid.* Dial. § 2.

ἀμᾶ (cf. ix. 4) : a Doric form for ἄμα. Ahrens, *Dial. Dor.* pp. 372 and 34.

γλυκύμαλον : Sappho, fr. 93 :

οἶον τὸ γλυκύμαλον ἐρεύθεται ἄκρῳ ἐπ' ὕσδῳ
ἄκρον ἐπ' ἀκροτάτῳ· λελάθοντο δὲ μαλοδρόπης
οὐ μὰν ἐκλελάχοντ' ἀλλ' οὐκ ἐδύναντ' ἐπικέσθαι.

40. νυκτὸς ἁωρί : cf. xxiv. 38. For the genit. cf. ii. 119 ; Xen. *Hellen.* ii. 1. 23 ἡμέρας ὅψε ἦν.

τρέφω δέ τοι : Ovid, *Met.* xiii. 834 :

‘Inveni geminos qui tecum ludere possint
Inter se similes, vix ut dignoscere possis,
Villosae catulos in summis montibus ursae :
Inveni et dixi “dominae servabimus istos.”’

41. *μηνοφόρως*, ‘crescent-marked,’ i.e. with a white crescent mark on the forehead, as Horace describes a calf (*Odes* iv. 2. 57) :

‘Fronte curvatos imitatus ignes
Tertium Lunae referentis ortum,
Qua notam duxit, niveus videri,
Cetera fulvus.’

Iliad xxiii. 455 ; Moschus, *Europa* 86 :

τοῦ δ’ ἦτοι τὸ μὲν ἄλλο δέμας ξανθότριχον ἔσκεν
κύκλος δ’ ἀργύρεος μέσσω μάρμαϊρε μετώπῳ.

The MSS. *μαννοφόρως* would mean ‘wearing collars,’ but a rare natural beauty is obviously required.

42. *ἀφίκευσο* = *ἀφίκευ*. The form is stated by the Scholiast to be Syracusan, but is not known beyond this passage, and cannot be considered certain. This idyll contains a rougher form of dialect than the others : *τεοῦς*, l. 25 ; *τίν*, l. 39.

43. *τὰν γλαυκὰν δὲ θάλασσαν ἔα* : note the expressive vowel alliteration on the broad open -a-, giving the dull roar of the sea. (‘The league long roller thundering on the reef.’) Vergil translates the line, but less well than usual : ‘Huc ades ; insani feriant sine litora fluctus.’—*Ecl.* ix. 43.

ὀρεχθεῖν : probably of sound = *ρόχθεῖν* (*Odys.* v. 402 *ρόχθει γὰρ μέγα κύμα ποτὶ ξερὸν ἠπείροιο*), but if so Theocritus has given the word a new sense. In *Iliad* xxiii. 30 it = to gasp, *βόες ὀρέχθεον ἀμφὶ σιδήρῳ* : Eustath. *ad loc.* *μίμημά ἐστι τραχέος ἤχου ἐν τῷ σφάξεσθαι βούνῳ*. Θεόκριτος δὲ ἐπὶ τῆς θάλασσης τίθησι τὴν λέξιν καθ’ ὁμοιότητα τοῦ *ρόχθει* γὰρ μέγα κύμα : Arist. *Clouds* 1368 *πῶς οἷεσθέ μου τὴν καρδίαν ὀρεχθεῖν* ; and Orpian, *Hal.* ii. 583 *ἐνδον ὀρεχθεῖ κραδίη* use it in sense of ‘gasp’ ; *vid.* Liddell and Scott, s.v.

47. *πολυδένδρεος Αἴτνα* : Pind. *P.* i. 53 *Αἴτνας ἐν μελαμφύλλοις κορυφαῖς* : *ib.* 38 *νιφόεσσ’ Αἴτνα πανετες χιόνος ὀξείας τιθήνα*.

49. *τίς κα τῶνδε . . . ἔλοιτο* ; ‘who would prefer the sea and waves to this for his possession?’ Verg. *Ecl.* ix. 39 ‘Huc ades, o Galatea ; quis est nam ludus in undis?’

ἔλοιτο takes the gen. *τῶνδε* from the idea of preference contained in the verb, Soph. *Philoct.* 1100 :

εὐτέ γε παρὸν φρονῆσαι
τοῦ λφόνος (*vel* τοῦ πλέονος) δαίμονος εἶλον τὸ κάκιον αἰνεῖν.

Cf. *βούλομαι ἤ*.

51. *ἀκάματον πῦρ* : cf. *Odys.* xx. 123 *ἐπ’ ἐσχάρη ἀκάματον πῦρ*.

ὑπὸ σποδῷ : cf. Callim. *Ep.* 44 *πῦρ ὑπὸ τῇ σποδιῇ* ; *Odys.* v. 488 :

ὥς δ’ ὅτε τις δαλὸν σποδιῇ ἐνέκρυψε μελαίνην
ἀγροῦ ἐπ’ ἐσχατίης, ᾧ μὴ πάρα γείτονες ἄλλοι
σπέρμα πυρὸς σῶζων, ἵνα μὴ ποθεν ἄλλοθεν αὔρη.

52, 53. καϊόμενος δὲ . . . ἀνεχοίμαν, 'and fain would I endure that thou shouldst burn my very soul and that one eye.' There is a quaint confusion of the ideas of literal burning and of the fire of love.

τεῦς = σοῦ, Dialect, § 2.

ἀνεχοίμαν: *vid.* on xvi. 67.

54. ὦμοι, ὃ τ' οὐκ ἔτεκεν, 'alas that I was not born with fins that I might have dived down to thee.' ὃ τ' is for ὃ τε not ὃ τι: cf. xvi. 9; xviii. 11; xi. 79. This is shown by the fact that whereas there is no certain example of ὅτι elided, we have ὃ, ὃ, τε, ὅτι used indifferently in Epic, *Iliad* xvi. 433:

ᾠμοι ἐγών, ὃ τε μοι Σαρπηδόνα, . . .
μοῖρα δαμῆναι.

Odys. xix. 543 ὀλοφυρομένην ὃ μοι αἰετὸς ἔκτανε χῆνας. With elision *Odys.* viii. 299 γίνωσκον, ὃ τ' οὐκέτι φυκτὰ πέλοντο: cf. *ib.* 78. Similarly *Iliad* xvi. 35:

γλαυκὴ δέ σε τίκτε θάλασσα
. ὅτι τοι νόος ἐστὶν ἀπηνής.

Odys. xxi. 254:

τοσσόνδε βίης ἐπιδευέες εἰμὲν
ἀντιθέου Ὀδυσῆος, ὃ τ' οὐ δυνάμεσθα τανύσσαι
τόξον.

Cf. Theocr. xviii. 11: *Odys.* xviii. 332: *

ἦ ῥά σε οἶνος ἔχει φρένας,
. ὃ καὶ μεταμώνια βάξεις.

In Arist. *Frogs* 22 ὅτε is used as often *causally*:

οὐχ ὕβρις ταῦτ' ἐστὶ . .
ὅτ' ἐγὼ μὲν ὦν Διόνυσος . . .
αὐτὸς βαδίζω.

55. ὥς κατέδυν, 'that I might have dived,' Soph. *O. T.* 1392:

τί μ' οὐ λαβὼν
ἔκτεινας εὐθύς, ὥς ἔδειξα μήποτε;

Goodwin, *M. and T.*

56. κρίνα: not the lily but the snowdrop, as the naive admission of 58 shows.

60, 61. νῦν μάν, 'but now,' i.e. as things now are, since I cannot live in the water like a fish I will do the best I can and learn to swim, if I can get any one to teach me. Line 61 seems to be a reminiscence of *Odys.* ix. 125:

οὐ γὰρ Κυκλώπεσσι νέες πάρα μιλτοπάρῃοι,
οὐδ' ἄνδρες νηῶν ἐνὶ τέκτονας, οἳ κε κάμοιεν
νῆας ἐυσσέλμους.

The Cyclops had no knowledge of life in or on the sea. A touch of humour is added when we remember that the stranger who

came sailing with his ship to the Cyclops' island after this was Odysseus who found other work than to teach Polyphemus swimming. The reading of 60 is hopelessly uncertain; *vid.* note crit. *μεμαθεῦμαι* for *μεμαθήσομαι* is defended by Meineke who quotes *A. Pal.* xii. 120 *μαχήσομαι οὐδ' ἀπεροῦμαι* (=ἀπερήσομαι). But ἀπεροῦμαι seems only to be a barbarous middle for ἀπερῶ, and in any case would not be a parallel for this 'second future'; *μαθεῦμαι* might be taken for *μαθήσομαι* through a hypothetical form *μαθέσομαι* (*vid.* on viii. 91) but then γε is intolerable. None of the proposed conjectures are convincing (*μασεῦμαι* Ahrens; *με μαθεῖν χρή* Hartung; *μεμάθοιμι* Kreussler). I have written *κε μάθοιμι* in order to have some translatable word; but did the line end μέγα σοῦμαι? This is palaeographically nearer to MSS. Then αὖ τό γα must be altered; *αὐτίκα* Paley; *αὐτόθι* ed. Ant.

63. ἐξένοις . . . καὶ ἐξενθοῖσα: cf. ii. 113; xxi. 50. The repetition of the verb in the participle expresses a close conjunction of the true action, 'come, and coming straightway forget,' *Soph. Elect.* 1487 ὡς τάχιστα κτεῖνε καὶ κτανὼν πρόθεσ ταφεῦσι: *Eurip. Supp.* 743 ὕβριζ', ὕβρίζων τ' αἰθῆς ἀνταπώλετο.

67. ἃ μάτηρ, κ.τ.λ., 'it is my mother only does me wrong, who never said a kind word to you on my behalf.' The words are rather an aside than addressed to Galatea in spite of *ποτὶ τίν*.

μάτηρ: *vid.* *Odys.* i. 71.

68. *πήποχ'* = *πώποτε*.

ποτὶ τίν: λέγειν πρὸς τινα differs from λέγειν τινί as 'to address oneself to some one' differs from to 'say to some one'; cf. *Odys.* xvi. 151; *Theocr.* ii. 109; xxx. 25; *Isocr.* 27 d *δηλοῦν πρὸς ὑμᾶς*.

69. ἄμαρ ἐπ' ἄμαρ, 'day after day,' *A. Pal.* ix. 499:

ὦ ζωῆς ἀόριστος ἐν ἀνθρώποισι τελευτῇ
ἦμαρ ἐπ' ἦμαρ αἰεὶ πρὸς ζόφον ἐρχομένοις.

Cf. xvii. 96; *Oppian, Hal.* v. 472:

πολλαὶ δ' ἡμόνων
ἀγοραὶ πέλας ἦμαρ ἐπ' ἦμαρ ἱεμένων.

Soph. Antig. 340 ἔτος εἰς ἔτος.

70. φασῶ . . ., 'I will say that my head and feet are throbbing, that she may be sorry.' Fritzsche evolves a wonderful reading out of the variant *φλασῶ*: *φλασῶ . . . νιν σφύσδειν*, 'I will break her head and feet, and make them throb.' The Greek and the conduct would be equally barbarous, *φλασῶ σφύσδειν* being impossible for *φλασῶ σφύσδοντα* or ὥστε σφύσδειν.

72. ὦ Κύκλωψ Κύκλωψ: *Intro.* p. 45; *Verg. Ecl.* ii. 69 'Ah Corydon! Corydon! quae te dementia cepit!' Like the singer in *Idyll* iii Polyphemus wearies of singing and receiving no answer; but does not as there cease in mere mortification but turns to practical politics, adding at the same time a hint of successful rivals—as he fancies them in his conceit—to Galatea, hoping thereby to find some weak spot of jealousy; cf. vi. 26.

73. αἶκ' . . . πλέκοις: αἶκε with optative, *Iliad* v. 273; vi. 50,

&c. This is not to be confused with the rare Attic use of *εἰ* with opt. + *άν* where the verb and *άν*=the apodosis of a suppressed condition, and the whole of this condition is in turn made subject to the *εἰ*, Demosth. *De Cor.* 190; Isocr. 220 e; Aesch. *Agam.* 930 *εἰ πάντα δ' ὥς πρᾶσσοιμ' άν εὐθαρσῆς ἐγώ.*

75. *τάν παρεοῖσαν*, κ.τ.λ.: cf. vi. 17; xi. 19 *τί τὸν φεύγοντα διώκεις*; There is no reference to any particular object of pursuit, but the words are proverbial and a current form of expression; cf. Aesch. *Agam.* 394 *ἐπεὶ διώκει παῖς ποτανὸν ὄρνιν*; Hesiod. fr. 209 *νήπιος δς τὰ ἐτοῖμα λιπῶν ἀνέτοίμα διώκει*; Callim. *Erig.* 31:

οὐμὸς ἔρωσ τοιόσδε· τὰ γὰρ φεύγοντα διώκειν
οἶδε τὰ δ' ἐν μέσσω κείμενα παρπέτεται.

76. Verg. *Ecl.* ii 73 'invenies alium, si te hic fastidit, Alexin.'

78. ὑπακούσω, 'when I answer them'; cf. iii. 24 (vii. 95, note); *Odys.* x. 83:

ὕθι ποιμένα ποιμὴν
ῆπνυι εἰσελάων, ὃ δέ τ' ἐξελάων ὑπακούει.

Arist. *Acharn.* 405.

79. δῆλον ὅ τε: see note on 54.

τις: somebody of importance; cf. xxxiv. 30, note.

80, 81. 'Thus then it was that Polyphemus tended his love, and got him ease better than by giving gold—to doctors.' The hit at Nicias is obvious, and is clearly enough expressed.

ἐποίμαινεν: cf. Pind. *Ol.* xi. 9 *τὰ μὲν ἀμετέρα γλῶσσα ποιμαίνειν ἐθέλει*. Cf. the use of *βουκολεῖν*.

ῥᾶον δὲ διᾶγ': cf. l. 7. The end of the idyll returns to the expressions of the beginning; cf. notes on ii. 157. *ῥᾶον διάγειν* is the regular expression for 'feeling better,' Xen. *Sympos.* vii. 5 *πολὺν άν οἶμαι ῥᾶον αὐτοὺς διάγειν*; Aeschin. *Epist.* i. 5 *πολὺν ῥᾶον ἐγενόμην*.

οὕτω τοι. A demonstrative pronoun with *τοι* is used retrospectively at the end of a narrative, with the force of 'such then is the tale you asked for'; cf. Aesch. *Agam.* 312 *τοιοῖδε τοί μοι λαμπαδηφόρων νόμοι* at the end of Clytaemnestra's account of the beacon-signals from Troy.

XII.

This poem is more akin to xxix, xxx than the others in the collection, though it is written in hexameter measure and a soft Doric, not in lyric metre and Aeolic dialect. Like those it is purely personal, addressed to some nameless boy friend; and while it does not attain to their grace of form and expression exhibits still a delicate fancy and restraint of feeling, a revelation of personal sentiment not unworthy of the poet whose image we saw disguised in *Idyll* vii and whose songs have an enduring charm. On date, &c. *vid.* *Introd.* p. 35.

The dialect is partly Doric, partly Ionic. The superscription in certain MSS. states that it is written in *κοινῇ ἰάδι*, whence most of the editors have substituted Ionic forms for Doric throughout. This is not warranted by the MSS. I have therefore followed Ziegler, Paley, and Ameis in retaining the Dorisms, as they appear in *k* and in *D*^b (a MS. not used by Ziegler), on the value of which see *Intro.* p. 48.

1. ἦλυθες, 'hast thou come dear lad with the third night and morn? thou hast come.' Catullus, ix. 3:

'Venistine domum ad tuos Penates
Fratresque unanimos, anumque matrem?
Venisti. o mihi nuntii beati.'

Hiller prints the sentence with a colon, instead of as a question, and writes that 'it is out of place here to take the line as a question, both on account of the *δέ* following and because the surprised delight of first meeting is now over.' This is just what I imagine is not the case. I picture Theocritus holding the lad before him, hand on either shoulder, looking him in the eyes, and take the whole poem as a first utterance of a delighted friend.

σὺν νυκτὶ καὶ αἰὶ = *τριταῖος* in sober parlance. *νύξ* καὶ *αἰὼς* being simply = 'a full day'; cf. Hesiod, *Ἔργ.* 612 *δεῖξαι δ' ἡελίῳ δέκα τ' ἡμέρας καὶ δέκα νύκτας*. Cf. Theocr. ii. 86.

2. ἐν ἡμέρῃ, 'in a day'; Hesiod, *Ἔργ.* 43:

ῥηιδίως γὰρ κεν καὶ ἐπ' ἡμέρῃ ἐργάσσαιο
ὥστε σέ κ' εἰς ἐνιαυτὸν ἔχειν καὶ ἀεργὸν εὔντα.

Odys. ii. 284 ἐπ' ἡμέρῃ πάντας ὀλέσθαι.

8. τόσσον ἐμ' εὐφράνας. The comparison is not logically carried out, but loses thereby nothing in clearness or naturalness. Such difference hast thou made to me by coming as the difference between spring and winter, between the song of nightingale and other birds.

σκιερὰν δ' ὑπὸ φαγόν, 'I have run under thy shadow like some traveller in summer's heat'; cf. Anacreont. xviii. 10:

παρὰ τὴν σκίην Βαθύλλου
καθίσω· καλὸν τὸ δένδρον·
ἀπαλὰς δ' ἔσεισε χαίτας
μαλακωτάτων κλαδίσκων·
παρὰ δ' αὐτὸ ψιθυρίζει
πηγὴ ῥέουσα πειθοῦς·
τίς ἂν οἶν δρῶν παρέλθοι
καταγώγιον τοιοῦτο;

10. ὁμαλοὶ πνεύσειαν, 'may the loves breathe on us with even breath.' Tibullus, ii. 1. 80 'felix cui placidus leniter adflat Amor'; Ap. Rhod. iii. 936:

οὐδέ σε Κύπρις
οὗτ' ἄγαυοὶ φιλέοντες ἐπιπνεύουσιν Ἐρωτες.

11. αἰοιδά: a theme of song. Theognis, 251:

πᾶσι γὰρ οἷσι μέμηλε καὶ ἐσσομένοισιν αἰοιδῇ
ἔσση ὁμῶς ὄφρ' ἂν ᾗ γῇ τε καὶ ἡέλιος.

Juvenal, x. 167 'ut declamatio fias'; Propert. i. 15. 24 'Tu quoque uti fieres nobilis historia.' Cf. Theocr. xxiv. 78; *Παῖδ* vi. 358:

ὥς καὶ ὀπίσσω
ἀνθρώποισι πελώμεθ' αἰοίδιμοι ἐσσομένοισι.

12. θείω . . . γενέσθην, 'more than men were these twain in days gone by, the one a knight as the Amyclean tongue would say, the other the squire in the speech of Thessaly.' I have taken Meineke's θείω in preference to Ahrens δῖω, since the latter is a merely complimentary term; θεῖος is used for one dead who has passed in the ranks of exalted heroes. Cf. vii. 89; x. 41; Arist. *Eth.* vii. 1. 3 ἐπεὶ δὲ σπάνιον καὶ τὸ θεῖον ἄνδρα εἶναι καθάπερ οἱ Λάκωνες εἰώθασι προσαγορεύειν, οἳ ὅταν ἀγασθῶσι σφόδρα του, σείος ἀνὴρ φασι: Epictet. xv. οὕτω ποιῶν Διογένης καὶ Ἡρακλέητος ἀξίως θεοῖ τε ᾗσαν καὶ ἐλέγοντο.

ὠμυκλαῖᾶσδων. Speaking the dialect of Amyclae (ὁ δ' εἶπε δωριάζων, Anacreont. x. 6).

13. εἰσπνηλος . . . αἶτας: Schol. k ἕτερος μὲν ὑπὸ τῶν Λακῶνων λεγόμενος εἰσπνηλος, τουτέστιν ἐραστής, ἕτερος δὲ ὑπὸ τῶν Θεσσαλῶν αἶτας, τουτέστιν ἐρώμενος. εἰσπνηλος would seem to be therefore a local word, brought into use by the Alexandrian poets. (Callimachus in *Et. M.* s. v. μέμβλετο δ' εἰσπνήλαις ὁππότε κούρος ἦεν.) Amyclae is a city of Laconia some six miles south of Sparta in the Eurotas valley. Its dialect was Doric (Collitz and Bechtel, *Griech. Dial. Inschriften*, 4508 sqq.).

14. τὸν δ' ἕτερον . . . αἶταν. The word αἶτας (deriv. αἰώ, 'to hear,' Vaniček, *Etym. Wörterb.* i. p. 66) must be taken as a local Thessalian use, though it was brought into literary use by Aleman. A branch of Aeolic was spoken in Thessaly, see Ahrens, *Dial.* i. § 50. The construction of the line presents a curious example of attraction; we should expect ὁ δ' ἕτερος . . . αἶτας or ὁ δ' ἕτερος . . . αἶταν. The nominative is changed to the accusative under the influence both of εἶποι and the preceding φαίη. There is no instance exactly like this, but we have frequent instances of a parenthetical clause drawing what follows out of its own construction into dependence on the parenthetical words. Aesch. *Persae* 187:

τούτῳ στάσιν τιν' ὥς ἐγὼ ὀδοκοῦν ὄραν
τεύχειν ἐν ἀλλήλαισι

(for ἔτευχον, or for τούτῳ ἐδόκουν τεύχειν); Soph. *Trach.* 1238 ἀνὴρ ὃδ' ὥς ἔοικεν οὐ νέμειν ἐμοὶ μοῖραν: Herodotus, i. 65 (Stein, *ad loc.*). Here not only what follows but what precedes is drawn into the construction of the parenthesis.

15. ἴσφ ζυγῶ: cf. xiii. 15, note; Suidas, s. v. φιληθεῖς τὸ λεγόμενον ἴσφ ζυγῶ.

16. χρύσειοι πάλιν, 'then was an age of gold again, for love was returned.'

ὅ, 'in that,' see on xi. 54. This seems to have been the reading known to Nicetas, *Eugen.* vi. 451:

χρυσοῦν γένος πρὸς φίλτρον ἦν τὸ προφθάσαν·
ὁ γὰρ φιληθεὶς ἀντεφίλει μειζύνως.
οὐχ οἶόν ἐστι τοῦτο χάλκειον γένος·
φιλούμενον γὰρ ἀντιφιλεῖν οὐ θέλει.

Whether so or not, a causal rather than a temporal sentence is required. ὅτε could only be temporal after τότε, and ὅκα (MSS.) could hardly be used immediately after τότε (not τόκα). Cf. Bion, xi. 1 ὀλβιοὶ οἱ φιλέοντες ἐπὴν ἴσον ἀντεράωνται.

18. γενεαῖς δὲ . . . ἔπειτα, 'two hundred generations hence.'

19. ἀνέξοδον εἰς Ἀχέροντα: cf. xvii. 120; Vergil, *Aen.* vi. 425 'irremeabilis unda'; Philetas:

ἀτραπὸν ἀδέω
ἤνυσσα τὴν οὐπῶ τις ἐναντίον ἦλθεν ὁδίτης,

'the dead know the fame of the living.' Pind. *Ol.* xiv. 28:

μελανοτειχέα νῦν δόμον
Φερσεφόνας ἴθι, Ἀχοῖ πατρὶ κλυτὰν φέροισ' ἀγγελίαν.

Cf. Theognis, 243 sqq.

21. διὰ στόματος, 'per ora virom.' Cf. xiv. 27.

22. ὑπέρτεροι, 'but the Heavenly Ones shall order this as they will'; as Sophocles, fr. 515:

οὐκ ἔστιν
πλὴν Δίος οὐδεὶς τῶν μελλόντων ταμίας ὅ τι
χρὴ τέτελέσθαι.

The usual sense of ὑπέρτερος ('victorious over') is slightly changed here, and becomes=κύριος, 'controlling.' There is an approximation to this in Pindar, *Pyth.* viii. 4 Ἀσυχία βουλᾶν τε καὶ πολέμων ἔχοισα κλαῖδας ὑπερτάτας, where the genit. is partly dependent on the adjective; cf. the use of ὑπερθεν: Solon, iv. 4 Παλλὰς Ἀθηναίη χεῖρας ὑπερθεν ἔχει (sc. τῆς πόλεως).

24. ψεύδεα: cf. ix. 30. 'Pimples on the forehead were a sign of mendacity.' The sense is therefore, 'Praise thee as I will I shall never go beyond the truth.' The word ψεύδεα is almost certainly corrupt; one Scholium would seem to indicate ψεύσματα—an equally uncertain word—as the original. Another runs ψεύδεα: τοὺς ἐπὶ τῆς μίνδος φανομένους ἰόνθους Σικελιώται ψεύστας ἔλεγον τοὺς ψεύστας διελέγχοντες: whence Buecheler, ψευστὰς (ψευστή) ἀραιάς. But we might keep ψεύστας. They called the pimples 'liars.'

25. ἔθηκας, 'thou makest all well.' By a general condition the aorist appears not uncommonly for the present to express that the action is done at once; Goodwin, *M. and T.*; Thucyd. i. 70 ἦν ἄρα σφαλῶσιν ἀντελπίσαντες ἄλλα ἐπλήρωσαν τὴν χρεῖαν.

27 sqq. The Dioclea was a feast celebrated in Megara to the honour of one Diocles (Arist. *Ach.* 774), who saved the life of a youth in battle, but fell in saving him.

30. εἶαρι: cf. vii. 97.

31. ἐριδμαίνοντι = ἐριδμαίνουσι. The verb is only here construed with infinitive.

φιλήματος ἄκρα φέρεσθαι. To win the prize for a kiss; *A. Pal.* vi. 118:

ἀ δὲ φέροιτο
ἄκρα λύρας, ὃ δ' ἔχοι πρῶτα κυναγείας.

32. προσμάξῃ, 'who presses close lip to lip.' Cf. *Mattius, Mimiamb.* fr. 4 'labra conserens labris.'

33. ἀπῆνθεν: for aorist, cf. l. 25 ἔθηκας. Alexis:

ὅς δ' ἂν πλείστα γέλασῃ καὶ πῆν
πανηγυρίσας ἥδιστ' ἀπῆλθεν οἴκαδε

ἐς μητέρα: *Pind. Pyth.* viii. 120:

τοῖς οὔτε νόστος ὁμῶς
ἐπαλπνος ἐν Πυθιάδι κρήθῃ
οὐδὲ μολόντων παρ' ματέρ' ἀμφὶ γέλως γλυκὺς
ᾤρσεν χάριν.

34. ὄλβιος. An exclamatory nominative, used without verb; cf. *Bion*, xiii. 1 (quoted on line 16); *Hesiod, Theog.* 954:

ὄλβιος ὃς μέγα ἔργον ἐν ἀθανάτοισιν ἀνύσσας
ναίει ἀπήμαντος.

Cf. *Monro, H. G.* § 164.

35. ἐπιβωτᾷ, 'calls aloud to Ganymede, that he may have lips as fine as the Lydian stone.' ἐπιβωτᾷ = ἐπιβοητᾷ, a form attested by *Eustathius* (ἀπὸ τοῦ βοῶ γίνεται βοητῶ καὶ κατὰ κράσιν βωτῶ). *Ahrens* writes ἐπιβῶται = ἐπιβοᾶται: but the contraction in the present is not supported by the future and aorist forms in -ω (βῶσομαι, βῶσον, *Herond.* iv. 41).

36, 37. χρυσὸν ὁποίῃ: the Lydian stone wherewith money-changers investigate the gold whether it be true or false. The *Λυδία λίθος* is the βάσανος, 'the touchstone.' Cf. *Bacchyl.* fr. 22 *Λυδία μὲν γὰρ λίθος μανύει χρυσόν.*

μὴ φαῦλος ἐτήτυμω. The word ἀργυραμοιβοί gives an idea of exchange, which accounts for the genitive in ἐτήτυμω (cf. χρύσεια χαλκείων ἐκατόμβοι' ἐννεαβοίων ἄμειβε).

πεύθονται μῆ: sc. ἀμείβουσι. Cf. *Eurip. Heracl.* 483:

θέλω πυθέσθαι μὴ 'πὶ τοῖς πάλαι κακοῖς
προσκειμένον τι πῆμα σὴν δάκνει φρένα.

Id. Phoeniss. 93:

ὥς ἂν προῦξευρενῆσω στίβον
μῆ τις πολιτῶν ἐν τρίβῳ φαντάζεται.

Plato, Theaet. 145 b ὅρα μὴ παίζων ἔλεγε. The construction is simply the same as a direct question with μῆ: hence the use of μῆ + indic. after verbs of fearing (see *Krüger*, i. 54. 8. 12).

XIII.

On Theocritus' narrative poems, see *Intro.* pp. 30 *sqq.* On the date of this (before 280) *ib.* p. 14; on Nicias, to whom it is dedicated, *ib.* p. 13.

This idyll differs from the other narratives in being written (like xi, *vid.* Preface to that idyll) as illustration of a text. 'Not for us alone, poor creatures of a day, was Love born; the heroes knew his power, and even the staunch Heracles loved a lad.' So Propertius, who follows the design of this poem closely (*i.* 20), addresses it as a warning to his friend Gallus:

'Hoc pro continuo te, Galle, monemus amore,
Id tibi ne vacuo defluat ex animo.
Saepe imprudenti fortuna occurrit amanti:
Crudelis Minuis dixerit Ascanius.'

The story of Hylas was a favourite among poets of the Alexandrian time (*vid.* Hiller's note here), so much that Vergil exclaims, 'Cui non dictus Hylas' (*Georg.* iii. 6), and can recall the story by brief allusion, *Ecl.* vi. 43:

'His adiungit, Hylan nautae quo fonte relictum
Clamassent ut litus Hyla! Hyla! omne sonaret.'

The fable forms an episode in Apollonius Rhodius (*i.* 1207 *sqq.*), but is there treated somewhat differently in detail. Yet the resemblances in phrase are such that we cannot deny imitation in one poet of the other. That Theocritus was the earlier will be clear from what has been said in the Introduction.

In style the poem has much of the symmetry which marks the pastorals (*vid.* *Intro.* pp. 39 *sqq.*). Thus lines 1-4 fall naturally into two antithetical couplets, and l. 4 falls into two balanced divisions; ll. 10-12 are made parallel in form by the *anaphora* of οὐτ' εἰ, οὐτ' ἄρ', &c.; ll. 43, 44 are made dainty by the *analepsis* of Νύμφαι: 58 and 59 form another antithetical couplet. Catullus has caught the melody in his *Marriage of Peleus* (64), though with a certain monotony:

'Saxea ut effigies bacchantis, prospicit, eheu,
Prospicit et magnis curarum fluctuat undis,
Non flavo retinens subtilem vertice mitram,
Non contacta levi velatum pectus amictu,
Non tereti strophio lactentis vineta papillas.'

The reminiscences or suggestions of Homer become as is natural more pronounced in this poem; cf. l. 32—*Iliad* xviii. 558 δαῖτα πένοντο: l. 47—*Odys.* xxiv. 410 ἐν χεῖρεσσὶ φύοντο: ll. 20, 44 a Homeric ending: l. 58—*Iliad* ii. 462. Homeric epithets are used, l. 36 ξανθός: 49 μέλαν ὕδωρ: 56 εὐκαμπία τόξα: 13 αἰθαλόεν. Yet here as always Theocritus assimilates the old with the new. There is never any mere slavish following,

or mere patchwork (cf. G. Futh, *De Theocriti Studiis Homericis*, Halle, Saxony, 1876).

1. 'Not for us only, Nicias, was Love born, as we once thought, whose son soever of the gods he was.'

ὥς ἔδοκεῦμες : we used to tell one another that only we knew what love really was.

2. ἔγεντο : cf. i. 88.

ᾧ τινι : Plato, *Sympos.* 178 b γονεῖς γὰρ Ἐρωτος οὐτ' εἰσὶν, οὔτε λέγονται ὑπ' οὐδενὸς οὔτε ἰδιώτου, οὔτε ποιητοῦ, ἀλλ' Ἡσίοδος πρῶτον μὲν χάος φησὶ γενέσθαι,

αὐτὰρ ἔπειτα
γαῖ' εὐρύστερνος, πάντων ἔδος ἀσφαλὲς αἰεῖ·
ἦδ' Ἔρος.

Παρμενίδης δὲ τὴν γένεσιν λέγει ὅτι

πρώτιστον μὲν Ἔρωτα θεῶν μητίσατο πάντων.

4. ἔσορῶμες = 'do not see the morrow,' not 'do not foresee' as Pind. *Nem.* vi. 10 :

καίπερ ἐφαμερίαν οὐκ εἰδότες οὐ-
δὲ μετὰ νύκτας ἄμμε πότμος
οἶαν τιν' ἔγραψε δραμεῖν ποτὶ στάθμαν.

τὸ αὔριον : Attic of the best period says ἡ αὔριον, Eurip. *Alc.* 783 (adverbially εἰς αὔριον), and with a preposition omits the article altogether, μέχρι ἐχθρῆς ἢ πρώην, Demosth. xix. 260 ; εἰς νῦν, Plato, *Tim.* 20 b, &c. ; Krüger, i. 66. 1. But with less definite designations of time the neuter article is common, τὸ νῦν, τὸ μετὰ ταῦτα, &c. For this cf. ii. 144 τὸ ἐχθρῆς : Anacreont. ix :

τὸ σήμερον μέλει μοι
τὸ δ' αὔριον τίς οἶδεν ;

5. ὠμφιτρώωνος, ὁ χαλκεοκάρδιος υἱός (ὁ Ἀμφιτρώωνος). For the repetition of the article when two attributes stand together before the noun cf. τῶν ἐκ Σκαπτῆς ὕλης τῶν χρυσέων μεταλλαν, Herod. vi. 46 ; ἐν τῇ τοῦ Διὸς τῇ μεγίστῃ ἑορτῇ, Thucyd. i. 126 ; ἐν τῇ ἀρχαίᾳ τῇ ἡμετέρα φωνῇ, Plato, *Crat.* 398 b. Each attribute is hereby brought more into prominence. After the noun the repetition is normal and emphatic, Lysias, x. 15 τοὺς νόμους τοὺς Σόλωνος τοὺς παλαιούς. With ἄλλος the repetition is usual, Plato, *Rep.* i. 328 d αἱ ἄλλαι αἱ κατὰ τὸ σῶμα ἡδοναί : Lysias, xxiv. 5 τὸν ἄλλον τὸν ἐμὸν βίον, &c.

7. πλοκαμῖδα : the singular is used collectively ; cf. Pseudo-Phocyl. 210 τρέφειν πλοκαμῖδα χαίταν : cf. Theocr. vii. 66 ; xi. 10 ; viii. 45 ; xiv. 17 ; x. 54. The Scholium is delightful, ἵσως γὰρ ἂν φαλακρὸς ἦν περιεβέβλητο δὲ ἀλλοτρίας τρίχας τῇ κεφαλῇ.

10. 'And never was parted from him ; neither when Day leapt to the zenith, nor when the white team of Dawn rushed upward to the Heaven, nor when the shrill brood of chicken looked to their roost.' The homely picture is characteristic of Theocritus, cf. xvi. 93.

οὐδέποκα. The negative with -δε is very frequent in

Theocritus (cf. ii. 4, 82 *κούδέ τι* : xxv. 215; ii. 157). Callimachus seems to have the lines in mind when he writes v. 59 :

οὔποκα χωρὶς ἔγεντο
ἀλλὰ καὶ ἀρχαίων εὖτ' ἐπὶ Θεσπιδέων
ἢ 'πὶ Κορωνείας ἢ εἰς Ἀλιαρτὸν ἐλαύνου

πολλάκις ἂ δαίμων νιν ἔῳ ἐπεβήσατο δίφρῳ.

ῥοιτο μέσον, 'rose to its midmost course.' The verb here keeps its true sense (*Odys.* iii. 1 *ἡἷλιος δ' ἀνύρουσε* : *Ap. Rhod.* ii. 475 *ἐπ' ἡματι δ' ἡμαρ ὀρώρει κύντερον*) : but we find it from this period weakened in meaning so as to be almost = *τέτυκται* or *ἐγένετο*, *Ap. Rhod.* iii. 203; ii. 312 *ὅσσα δ' ὄρωρε θεοῖς φίλον οὐκ ἐπικεύσω* : *Quint. Smyrn.* xiv. 518 *πόνος δ' ἀπρηκτος ὀρώρει*.

12. ὀρῶν : optative ; see Sonnenschein, *Syntax*, 347. 2.

14. πεποναμένος : *Dial.* § 4 ; *Eurip. Iph. Aul.* 208 :

τὸν ἂ θεῖτις τέκε καὶ

Χείρων ἐξεπόνασεν.

κατὰ θυμόν, 'after his own heart,' not 'in heart.'

15. αὐτῷ δ' εὖ ἔλκων. The αὐτῷ corresponds in position to αὐτῷ in 14—an argument for the soundness of the reading.

εὖ ἔλκων, 'well yoked in fellowship.' The metaphor is of frequent occurrence, cf. xii. 15; *Herond.* vi. 12 *ταυτό μοι ζυγὸν τρίβεις* : *Propert.* i. 5. 2 'sine nos cursu quo sumus ire pares'; cf. *Iliad* xiii. 703; *Eurip. Medea* 242.

αὐτῷ is 'dativus commodi'; not 'with him.' Kayser σὺν δέ οἱ εὖ ἔλκων from a misunderstanding of this. The line has been much 'emended,' but never without deterioration of the sense, and never with good reason. Dr. Kynaston's interpretation 'drawing well the scale' is not possible. Greek says ἴσον ἔλκειν or the like in this sense, not εὖ ἔλκειν.

ἐς ἀλαθινὸν ἄνδρ' ἀποβαίη : cf. xiv. 28; *Mosch. Europa* 27 *ἀλλά μοι εἰς ἀγαθὸν μάκαρες κήνηϊαν ὄνειρον* : *Isocr.* 147 *α ἐπειδὴ δ' εἰς ἄνδρας δοκιμασθεῖεν*.

16. μετὰ κῶας, 'to fetch the fleece'; cf. xxix. 42; xxiv. 42; *Iliad* xiii. 247 :

μετὰ γὰρ δόρυ χάλκεον ἦει
οἰσόμενος.

Ap. Rhod. i. *ad init.* :

Πόντοιο κατὰ στόμα καὶ διὰ πέτρας
Κυανέας βασιλῆος ἐφημοσύνη Πελῖαιο
χρῦσειον μετὰ κῶας ἐύζυγον ἤλασαν Ἀργῶ.

18. *Catullus*, lxiv. 4 :

'Cum lecti iuvenes, Argivae robora pubis,
Auratam optantes Colchis avertere pellem
Ausi sunt vada salsa cita decurrere puppi.'

ὦν ὄφελός τι : cf. *Arist. Eccl.* 52 :

ὀρῶ προσιούσας χᾶτέρας πολλὰς πάνν
γυναικας ὅ τι πέρ ἐστ' ὄφελος ἐν τῇ πόλει.

Xen. Hell. v. 3. 6 ὅ τι περ ὄφελος ἦν τοῦ στρατεύματος.

20. Μιδεάτιδος: from the town Midea; cf. Pind. *Ol.* vii. 29; Theocr. xxiv. 1; Eurip. *Alc.* 838 ἡ Τιρυνθία Ἀλκμήνη.

21. Cf. Pind. *Pyth.* iv. 335 ἐς δ' Ἰαωλκὸν ἐπεὶ κατέβα ναυτῶν ἄωτος (cf. v. 27) λέξατο πάντας ἐπαινήσας Ἰάσων.

κατέβαινε = 'came down to the coast,' not 'embarked.'

εὐέδρον. Most of MSS. (= εὐζυγον according to Eustathius, but ἔδρα is not so used). The original seems to have been εὐ...ον with lacuna; hence εὐεργον m, εὐανδρον b, εὐέδρον Vulg., εὐενδρον k, Ahrens εὐανδρον.

22. ἄτις: simply for ἄ as in Hellenistic Greek; cf. xv. 98; Herond. ii. 26:

κάφ' ὅτῳ σεμνύνεσθε
τὴν αὐτονομίαν ὑμέων θαλῆς λύσει.

Callim. ii. 23 πέτρος ὅστις ἐνὶ Φρυγίῃ διερὸς λίθος ἐστήρικται.

23, 24. The hiatus in 24 is free from objection; cf. vii. 8, &c. and Index. Hence Jacobs' transposition of the latter half of each line (with διεξάιξεν) is unnecessary.

βαθὺν δ' εἰσέδραμε Φᾶσιν is parenthetical; cf. xxv. 97; Hesiod, *Theog.* 157:

πάντας ἀποκρύπτασκε (καὶ ἐς φάος οὐκ ἀνίσκε),
Γαίης ἐν κευθμῶνι.

Ap. Rhod. iii. 130:

ἦέ μιν αὐτῶς
ἦπαφες (οὐδὲ δίκη περιέπλεο), νῆϊν ἐόντα.

Eurip. *Ion* 700:

νῦν δ' ἡ μὲν ἔρρει συμφοραῖς (ὃ δ' εὐτυχεῖ)
πολὺν εἰσπεσοῦσα γῆρας.

The MSS. text presents two difficulties:

(1) αἰετὸς ὥς μέγα λαῖτμα διεξάιξε must refer to the passage of the Symplegades, but μέγα λαῖτμα cannot denote this narrow strait, being a regular phrase for the open expanse of sea (*Odys.* iv. 504 φυγείν μέγα λαῖτμα θαλάσσης), and is therefore not the immediate object of διεξάιξε. We are forced therefore to take it with αἰετὸς ὥς, and to translate 'which touched not the Dark Rocks but sped through—and won to Phasis—as the eagle speeds o'er the deep' (Rannow). This is not satisfactory. I believe that ὥς is a mere intruder and has displaced ἐς (cf. xiv. 51). Tr. 'but sped through—and won to Phasis—like an eagle into the wide sea: from which time then they stood a hog's back in the strait.' ὥς is frequently omitted in brief comparisons, Theognis 1361 ναῦς πέτρῃ προσέκυρσας ἐμῆς φιλότῃτος ἀμαρτῶν: Herond. i. 8 τί σὺ θεὸς πρὸς ἀνθρώπους (see Holden on Plutarch, *Pericles* 4). The alteration finds support in the parallel in Ap. Rhod. ii. 330:

ἦν δὲ δι' αὐτῶν
πετράων πόντονδε σύη πτερύγεσσι διήται.

(2) ἀφ' ᾧ τότε is an awkward combination of words ('ex quo tempore iam tum'), and without any exact parallel (ἀφ' ᾧ τ' ἔτι,

Kiessling; καὶ ἔκτοτε, Hermann; ἄφνω δέ τε, Meineke). It was fated that the rocks should be fixed immovably if any ship should pass unscathed.

πέτραι δ' εἰς ἓνα χῶρον ἐπισχεδὸν ἀλλήλησιν
νωλεμές ἐρρίζωθεν,

Ap. Rhod. ii. 606. The rocks were at the entrance of the Euxine; the scene of the adventure was on the coasts of the Kiani (l. 30) in Bithynia. The description of Argo in these lines is therefore only ornamental.

25, 26. 'The rising of the Pleiads' when spoken of without further designation means always their *heliacal* rising, i.e. the season when they first begin to be visible before sunrise after their total disappearance for forty days in early spring. This takes place at the beginning of May, and was reckoned as the commencement of summer (and therefore of the shipping season); cf. Jebb, *Oed. Tyr.* Appendix, note xv; Hesiod, *Works and Days*, 383.

29. 'Came to Hellespont with a three days' wind' (a wind blowing for three days).

νότῳ: for dative cf. Soph. *Antig.* 335:

πολιοῦ πέραν
πόντου χειμερίῳ νότῳ
χωρεῖ.

Aesch. *Agam.* 691 ἐπλευσε ζεφύρου γίγαντος αὔρα. The dative is merely instrumental not temporal as Hiller makes it, but the addition of τρίτον ἄμαρ ἀέντι makes the phrase express succinctly the means by which they came and how long the means was employed. A participle is similarly added to a dative of instrument in Xen. *Hell.* v. 2. 4 τάφρον ὥρυτε . . . τοῖς μὲν ἡμῶσι τῶν στρατιωτῶν προκαθημένοις σὺν τοῖς ὅπλοις τῶν ταφρευόντων: cf. Thucyd. ii. 90 δεξιῇ κέρα ἡγουμένῳ. Cf. note on xvii. 127.

30. Κιανῶν: cf. Ap. Rhod. i. 1321.

31. αὐλακας εὐρύνοντι, 'drive a wide furrow.'

τρίβοντες ἄροτρα: Verg. *Georg.* i. 46 'incipiat sulco attritus splendescere vomer'; Eurip. *Ion* 1, 2:

Ἄτλας ὁ νῶτοις χαλκίοισιν οὐρανὸν
θεῶν παλαιὸν οἶκον ἐκτίβων.

32. κατὰ ζυγά: 'imago non a iugo cui bina armenta iungebantur, sed a transtris navis in quibus bini sedebant, petita est' (Wuestemann); cf. Ap. Rhod. i. 391:

κληῖδας μὲν πρῶτα πάλῳ διεμοιρήσαντο,
ἄνδρ' ἐντυναμένῳ δοιῷ μίαν.

Tr. 'bench by bench' (thwart by thwart), not 'in pairs.'

33. δειλινοί: for the adjective of time used personally cf. xxv. 223, note.

πολλοὶ δὲ μίαν, 'many made one common bivouac,' not 'many made each a single'; Ap. Rhod. iii. 1193:

τοὶ δὲ χαμεύνας
ἐντυον ἥρωες παρὰ πείσμασιν.

36 *sqq.* Cf. Ap. Rhod. i. 1207 :

τόφρα δ' Ὀπας χαλκήν σὺν κάλπιδι νόσφιν ὀμίλου
δίζητο κρήνης ἱερὸν ῥέον, ὥς κέ οἱ ὕδωρ
φθαίῃ ἀφυσσάμενος ποτιδύρπιον.

37. ἀστεμφεῖ : in Homer an epithet of things only. It is used of ἔρως, *A. Pal.* v. 267 ἀστεμφής ἀδόνητος ἐνέζεται, οὐδὲ μετέστη.

39. Ap. Rhod. i. 1221 :

αἶψα δ' ὅ γε κρήνην μετεκίαθεν ἦν καλέουσιν
Πηγὰς ἀγχιγυνοὶ περυναίεται.

Propert. i. 20. 23 :

'At comes invicti iuvenis processerat ultra
Raram sepositi quaerere fontis aquam.'

40. ἡμένω ἐν χώρῳ, 'in a low-lying spot'; 'depressa loca καθήμενα vel καθειμένα dicuntur : fluctuat enim scriptura ; ἡμενος vereor ut recte dicatur χώρος,' Hermann apud Meineke, p. 289 ; Achill. Tat. i. 15 εἴσω τοῦ τῶν ὀρόφων στεφανώματος ὁ λειμὼν ἐκάθητο. Briggs compares in Latin 'et sedet ingentem pascens Mevania taurum,' Silius Ital. vi. 647.

43, 44. Νύμφαι . . . Νύμφαι : cf. i. 31 ; Introd. p. 43 : Ap. Rhod. i. 1223 :

οἱ δὲ πον ἄρτι
Νυμφῶν ἴσταντο χοροί· μέλε γὰρ σφίσι πάσαις,
ὕσσαι κείσ' ἐρατὸν Νύμφαι ῥίον ἀμφενέμοντο
Ἄρτεμιν ἐννυχίῃσιν αἰεὶ μέλπεσθαι αἰοδαῖς.

And with the whole passage compare the charming description in Propertius, *loc. cit.* :

'Hic erat Arganthi Pege sub vertice montis
Grata domus Nymphis umida Thyniasin.
Quam supra nullae pendebant debita curae
Roscida desertis poma sub arboribus,
Et circum irriguo surgebant lilia prato
Candida purpureis mixta papaveribus.'

44. δεινὰ θεὰ ἀγροιώταις. The line suggests by its rhythm and expression, *Odyss.* x. 136, of Circe, δεινὴ θεὸς αὐδήεσσα.

45. ἔαρ θ' ὀρώωσα : cf. iii. 18 ; xviii. 27 (note). 'Spring's sunshine in her eyes.' Tennyson, *In Mem.* 39, has :

'And hopes and light regrets that come
Make April of her tender eyes.'

But the English poet takes his image from an English April, the Greek from the Mediterranean skies of spring ; for the other image, cf. *A. Pal.* xii. 156.

46. Propert. i. 20. 43 ; Ap. Rhod. i. 1234 :

αὐτὰρ ὅγ' ὥς τὰ πρῶτα ῥόφ' ἐνὶ κάλπιν ἔρεισεν
λέχρῃς ἐπιχρῖμφθεις

. . . αὐτίκα δ' ἦγε
λαῖδον μὲν καθύπερθεν ἐπ' αὐχένος ἀνθετο πῆχυν
κύσσαι ἐπιθύουσα τερὲν στόμα. δεξιτερῇ δὲ
ἀγκῶν ἔσπασε χειρὶ, μέσῃ δ' ἐνικάββαλε δῖνῃ.

ἐπέιχε ποτῶ: reached 'down to the stream.'

47. ἐν χερσί: a Homeric expression; *Odys.* xxiv. 410 ἐν χειρὸσσι φύοντο. Cf. *Soph. O. C.* 1113. Then in common use, *Plutarch*, *T. Gracch.* vi. 2 ἐνεφύοντο ταῖς χερσί.

50. ἤριπεν, 'as when falls a star.' The aorist is used in similes, as in gnomic phrases, expressing that which has habitually happened. *Odys.* xi. 411:

ἔκτα σὺν οὐλομένη ἀλόχῳ, οἰκόνδε καλέσσας,
δειπνίσσας, ὥς τίς τε κατέτανε βοὺν ἐπὶ φάτνῃ.

52. Shooting stars are regarded as a sign of coming wind. *Verg. Georg.* i. 365:

'Saepe etiam stellas vento inpendente videbis
Praecipites caelo labi.'

Aratus, 926:

καὶ διὰ νύκτα μέλαιναν ὅτ' ἀστέρες αἰσσωσιν
ταρφέα, τοὶ δ' ὀπιθεν ῥυμοὶ ὑπολευκαίνωνται
δειδέχθαι κείνοισ αὐτὴν ὁδὸν ἐρχομένοιο
πνεύματος· ἦν δὲ καὶ ἄλλοι ἐναντίοι αἰσσωσιν
ἄλλοι δ' ἐξ ἄλλων μερέων, τότε δὴ πεφύλαξο
παντοίων ἀνέμων, οἳ τ' ἄκριτοι εἰσὶ μάλιστα
ἄκριτα δὲ πνείουσιν ἐπ' ἀνδράσι τεκμαίρεσθαι.

And, as appears from the last passage, of stormy wind. What then is the meaning of *κουφότερα ποιείσθε*? The editors mostly take it = *μετεωρίζετε* (*κουφίζειν*) τὰ ἱστία, a sense which would seem to be supported by *Odys.* ii. 420:

Τηλέμαχος δ' ἐτάροισιν ἐποτρύνας ἐκέλευσεν
ὕλων ἅπτεσθαι, κ.τ.λ.

'of spreading sail.' But the *comparative* is against this: and *Schol. k* interprets *εὐλυτα, εὐτρεπῇ ποιείτε τὰ ὅπλα*. So *Aratus*, 418:

οἱ δ' εἰ μὲν τε πίθωνται ἐναίσιμα σημαίνουση (νυκτὶ)
αἰψά τε κοῦφά τε πάντα καὶ ἄρτια ποιήσωνται
αὐτίκ' ἐλαφρότερος πέλεται πόνος· εἰ δέ κε νηὶ
ὑψόθεν ἐμπλήξῃ δεινὴ ἀνέμοιο θύελλα
αὕτως ἀπρόφατος τὰ δὲ λαίφεια πάντα ταραξή
ἄλλοτε μὲν καὶ πάμπαν ὑπόβρυχα ναυτίλλονται.

i. e. 'If they lighten sail and make all snug aloft.' Cf. *Germ. Caesar's trans.*:

'Tum mihi spissentur substricto cornua velo
et rigidi emittant flatus per inane rudentes.'

Cicero more loosely, 'omnia caute armamenta locans.' On the evidence of these passages and *Schol. k* *κουφότερα ποιείσθε* must mean 'ease' or 'lighten sail,' i. e. prepare not for a good sailing wind but for rough weather. Hence I have rejected *πλευστικός* for *πνευστικός* (*k* and *Callierges*) in the sense of 'gusty.'

οὔρος is indeed usually a fair wind ; but is used of a squall. Pind. *Isth.* ii. 59 :

οὐδέ ποτε ξενίαν οὔρος ἐμπνεύσαις
ὑπέστειλ' ἰστίον ἀμφὶ τράπεζαν.

54. παρεψύχοντο, 'calmed.' The middle does not occur elsewhere.

55. περί: *Iliad* x. 240 ἔδεισεν δὲ περὶ ξανθῷ Μενελάῳ: and in Attic, περὶ τῷ χωρίῳ δεδιότες, Thucyd. i. 67. 1; though the genitive is usually used (Krüger, i. 68. 32).

56. μαιωτιστί: to be joined with εὐκαμπέα. Cf. ii. 137; xvi. 22 (Hiller).

58. *Iliad* xi. 462:

τρὶς μὲν ἔπειτ' ἦῤυσεν ὅσον κεφαλὴ χάδε φωτός,
τρὶς δ' αἶεν ἰάχοντος ἀρηϊφίλος Μενέλαος.

Ap. Rhod. i. 1248:

μεγάλ' ἔσπενεν ἀμφὶ δὲ χῶρον
φοῖτα κεκληγώς. μελέῃ δέ οἱ ἐπλετο φωνή.

Propert. i. 20. 48:

'Tum sonitum raptο corpore fecit Hylas.
Cui procul Alcides iterat responsa, sed illi
Nomen ab extremis fontibus aura refert.'

58. βαρύς: *Odyss.* ix. 257 φθόγγον βαρύν, 'loud-voiced.' Cf. Soph. *Philocl.* 208 (so Ameis from k, D^b against βαθύς, MSS. 'ceteri').

61-63. I have left the MSS. reading undisturbed, but it is hardly what Theocritus wrote, and certainly not what Schol. k commented on, writing νεβροῦ φθεγξαμένης οὐκ ἤρτηται καθ' ἑαυτὸ (i.e. is not genit. absol.) . . . νεβροῦ φθεγξαμένης λέων τις κατ' ὄρος ἠσθημένος καταλιπὼν τὴν εὐνὴν ὀξέως ἂν ἐπιδράμοι. Only the most recent Scholiasts have any note on ἡυγένειος. Hence Ziegler ejects 61 and reads νεβροῦ φθεγξαμένης τις ἐν οὔρεσι, λῖς ἑσακούσας . . . σπεύσαι κεν. (ἔσπενσεν is right, the aorist being used in gnomic sense: the Scholiasts are not particular to maintain a construction in their paraphrases.) 61 is altogether omitted by k. This is the best of many attempts at alteration; cf. Ap. Rhod. i. 1246:

βῆ δὲ μεταίξας Πηγέων σχεδὸν ἡύτε τις θῆρ
ἄγριος, ὃν ῥά τε γῆρυς ἀπόπροθεν ἔκετο μήλων
λιμῶ δ' αἰθόμενος μετανίσσεται.

64. Ἑρακλῆς τοιοῦτος. After a simile the direct narrative is usually resumed by a demonstrative ὡς, τοῖος, &c., standing at the head of the clause. Fritzsche compares *Aen.* xii. 689:

'Disiecta per agmina Turnus
Sic urbis ruit ad muros.'

In both passages the proper name is placed in a prominent position, as indicating that the characteristics noted are summed

up in the person. Callimachus departs from the rule without due reason, iv. 141:

ὥς ὁπότ' Αἰτναίου ὄρεος πυρὶ τυφομένοιῳ
σεύονται μυχὰ πάντα κατουδαίοιο γίγαντος
εἰς ἐτέρην Βριαρῆος ἐπωμίδα κινυμένοι, . . .
τῆμος ἔγεντ' ἄραβος σάκεος τόσος εὐκύκλιοιο.

For the normal order, see *Iliad* xvii. 679; xvi. 635, 644, &c.

66. σχέτλιοι: see on xii. 34.

ἀλώμενος . . . οὔρεα, 'wandering over hills.' Cf. Soph. *Ajax* 30 πηδῶντα πεδία: Callim. iii. 193:

ὁ δ' ἐννέα μῆνας ἐφοίτα
παίπαλά τε κρημνούς τε καὶ οὐκ ἀνέπαυσε διωκτύν.

67. τὰ δ' Ἰήσονος ὕστερα πάντ' ἦς. Soph. *O. C.* 351:

δεύτερ' ἡγεῖται τὰ τῆς
οἴκου διαίτης εἰ πατὴρ τροφήν ἔχοι.

68. ναὺς γέμεν, κ. τ. λ. So Hermann for the meaningless ναὺς μέν of the MSS. Fritzsche with this reading interprets 'navis armamenta habens sublata plena erat sociis navalibus excepto Hercule praesentibus.' But γέμω and γεμίζω are apparently only used of filling with stores and cargo. I take τῶν παρεόντων therefore as *neuter*=her stores (cf. Homeric χαριζομένη παρεόντων), and translate 'The ship was waiting with tackle ready raised (ἄρμενα=sails, mast, and running-gear) and was filled with her stores': cf. *Odyss.* xv. 446 ἀλλ' ὅτε κεν δὴ νηὺς πλείη βιότοιο γένηται. So Schol. k ἡ μὲν ναὺς τὰ σιτία καὶ τὰ προσήκοντα φέρουσα, μετέωρα τῶν ἐνόντων. [The last three words should be separated from the rest of the Scholium: μετέωρα is a gloss on μετάρσια: τῶν ἐνόντων a gloss on τῶν παρεόντων.]

69. 'But the heroes at midnight cleared away the sails waiting for Heracles.' The sense of the two lines is—the ship was ready for departure with mast and yard-arm raised, and sails clewed up to the yard, all stores on board. But at midnight the crew unbent the sails and postponed their sailing. Cf. *Odyss.* iii. 10:

οἱ δ' ἰθὺς κατάγοντο, ἰδ' ἰστία νηὸς εἴσης
στεύλαν ἀείραντες, τὴν δ' ὥρμισαν ἐκ δ' ἔβαν αὐτοί.

Putting into shore for a short time they left the ship anchored in the surf, and furled the sails to the yard (cf. *Odyss.* iv. 785). Disembarking for a long time they would take down sail and mast altogether.

ἐξεκάθειρον does not occur in this sense elsewhere, but there is no objection to so taking it. (Lucian, *Tox.* xix, has ἀπὸ ψιλῆς τῆς κεραίας πλέοντες.) No emendation explains the origin of the corruption if such there be (αὐτε καθήρουν, Cobet; ἐξεχάλαινον, Ziegler, = 'unbolted').

μεσονύκτιον (μεσονύκτιοι, Cobet, Ziegler, Meineke). The use of the neut. adj. without article in a temporal sense, though rare enough, is proved by Arist. *Eccles.* 377:

B. ἀτὰρ πόθεν ἦκεις ἐτεόν; X. ἐξ ἐκκλησίας.

B. ἥδη λέλυται γάρ; X. νῆ Δί', ὄρθριον μὲν οὖν.

Cf. Aratus, 1111 δείελον εἰσελάοντες.

70. 'Went whither his steps led him,' i.e. went at random. Ap. Rhod. i. 1263:

ἐς δὲ κέλευθον
τὴν θέεν ἥ πόδες αὐτὸν ὑπέκφερον αἰσσοντα.

But *Odyss.* xv. 555 τὸν δ' ὦκα προβιβάντα πόδες φέρον, it is used simply of walking.

Theocritus' account differs here and onwards from that of Ap. Rhod. The latter makes Heracles' companions leave him unwittingly, and not discover their loss till out at sea. Was it merely from desire to give a different version that Apollonius conceived this fatuous idea? (Ap. Rhod. i. 1273 *sqq.*) The journey of Heracles on foot to Colchis is not mentioned elsewhere than in Theocritus.

72. 'Thus Hylas was numbered among the gods.' For the partitive genit. used predicatively, cf. Soph. *O. C.* 38 τίς δ' ἔσθ' ὁ χῶρος; τοῦ θεῶν νομίζεται; Demosth. xl. 34 τοῦ αὐτοῦ δήμου ἐμοὶ προσαγορεύεται. ἀμθρεῖται = ἀριθμεῖται.

73. ἦρως . . . ἥρώησε. The jingle seems intentional; and is little better than a pun, and that on the wrong word. It cannot be compared with the superstitious connexion of names with significant words, *vid.* on xxvi. 26.

Ἡρακλέην. The same form is used by Ap. Rhod. ii. 769 and elsewhere for Ἡρακλέα.

XIV.

For circumstances of this poem, see *Introd.* pp. 30, 31 where the date is placed after 269. The scene is undoubtedly Cos—not Alexandria, since Aeschines is setting out for *Egypt* (l. 68), nor Sicily, since Hiero would then be the captain under whom he would take service; only in Cos can we find a reasonable meeting-place for a philosopher from Athens (l. 6), an Argive, and a Thessalian horse-dealer.

Aeschines waiting impatiently: to him enter Thyonichus.

1. χαρεῖν τὸν ἄνδρα Θυώνιχον. The use of the infinitive and the phrase τὸν ἄνδρα Θυώνιχον makes the sentence somewhat formal and stiff. For the construction cf. Plato, *Ion* 530 α τὸν Ἴωνα χαίρειν· πύθεν τὰ νῦν ἡμῖν ἐπιδεδήμηκας; the accus. and infin. forms a wish. So in official announcements, Arist. *Acharn.* 172 τοῖς Θράκας ἀπέναι παρῆναι δ' εἰς ἔνην. [Distinguish this from the use of the infinitive for imperative, to which the *nominative* is attached when the command is addressed to a person present; Thucyd. v. 9. 5 τὰς πύλας ἀνοίξας ἐπεκθεῖν: Aesch. *P. V.* 712.]

τὸν ἄνδρα Θυώνιχον: simply a formal address. For use of article, i. 105 τὰν Κύπριν, and note, *ad loc.*; not as Hermann says, 'eccum quem expectabam.' For ἄνδρα attached to proper name (in apposition), Soph. *O. C.* 109 οἰκτεῖρατ' ἀνδρὸς Οἰδίπου τούδ' ἄθλιον εἶδωλον: Lucret. v. 621 'Democriti quod sancta viri sententia poscit.' Cf. Lobeck on *Ajax*, 817.

ἀλλὰ τοιαῦτα: i.e. πολλὰ χαίρειν, Reiske, and Αἰσχίνα, modern editors. ἕτερα τοιαῦτα and ἄλλα τοιαῦτα = 'the same thing over again.' Plato, *Gorgias* 481 e πρὸς τὸν νεανίαν τοιαῦτα ἕτερα πέπονθας: ib. 501 b τοιαῦται ἄλλαι πραγματεῖαι: but it is doubtful if we could say, (1) καὶ χαῖρε πολλά: (2) σὺ δὲ καὶ ἕτερα τοιαῦτα πάσχοις. Further the dative Αἰσχίνα is only conjectural. ἀλλὰ not ἄλλα is given by all MSS., and though after ἀλλὰ there is great divergence, τύ is well established, and αὐτά is given by almost all MSS.

2. ὥς χρόνιος: cf. xv. 2. For the use of the adjective of time, cf. Eurip. *Ion* 403 μῶν χρόνιος ἐλθὼν σ' ἐξέπληξ' ὀρρωδία; Alexis in Lucian, 732 ὦ δέσποθ' ὑγίαιν' ὥς χρόνιος ἐλήλυθας: and note on xxv. 223.

3. ταῦτ' ἄρα λεπτός, 'that's why you're so thin.' Cf. Aesch. *Pers.* 165 ταῦτά μοι διπλῇ μέριμν' ἀφραστός ἐστιν ἐν φρεσί. But this accusative is commonest with verbs of motion; Plato, *Prot.* 310 e ἀλλ' αὐτὰ ταῦτα καὶ νῦν ἤκω: Soph. *O. T.* 1005 τοῦτ' ἀφικύμην: ib. *O. C.* 1291 ἃ δ' ἦλθον: Babrius, xcv. 28 ταῦτ' ἦλθον: examples which show the construction to be originally a cognate accusative; cf. Theocr. xv. 8.

4. Aeschines has ceased to take any care of his appearance; his hair and moustache are long and unkempt; cf. v. 46.

6. Cf. the description in Arist. *Clouds* 103 τοὺς ὠχρῶντας τοὺς ἀνυποδήτους λέγεις.

7. 'He too I think was in love—with a mess of pottage.' Thyonichus knows that Aeschines' trouble is that he is in love, but does not know what the latest developments have been (cf. l. 11), nor why Aeschines has now summoned him. There is a similar turn of expression in Herond. ii. 80:

ἐρᾶς σὺ μὲν ἴσως Μυρτάλης· οὐδὲν δεινόν.
ἐγὼ δὲ πυρῶν.

8. παῖσδεis . . . ἔχων, 'you keep on jesting.' Arist. *Frogs* 202 οὐ μὴ φλυαρῆσεις ἔχων.

9. λασῶ . . . μανείς, 'I shall slip into madness.' Aesch. *Ctes.* § 5 προλέγω ὑμῖν ὅτι λήσετε κατὰ μικρὸν τῆς πολιτείας τισὶ παραχωρήσαντες: Herond. ii. 80 κατ' οὖν λήσεις τακείσα.

θρίξ ἀνὰ μέσσον, 'a hair divides me from it now.' For θρίξ, as smallest measure of division, cf. Xen. *Symp.* vi. 2 μεταξὺ τοῦ ὑμᾶς λέγειν οὐδ' ἂν τρίχα μὴ ὅτι λέγειν ἂν τις παρείρειε.

ἀνὰ μέσσον: cf. xxii. 21.

10. ἄσυχᾶ ὀξύς, 'a little hasty'; cf. ἡσυχῇ γρυπός, Aelian, *N. A.* iii. 38; ἦκα μέλαν, 'slightly black,' Oppian, *C.* iii. 39. So Ahrens. The old reading ἄσυχος ὀξύς (kept by Fritzsche) = indolent or hasty (by turns), but this suits τοιοῦτος badly.

11. 'Desiring that things turn out well.' κατὰ καιρόν = favourably as πράσσοντας ἐν καιρῷ, Bacchyl. fr. 3; but there is no parallel to the omission of the infinitive (γενέσθαι) here, even though ἐθέλω in late Greek can take a direct accus. after it (cf. xxiii. 22), and the text is almost certainly corrupt (παρὰ καιρόν, Meineke; κατ' ἄκαιρον, Grever). ? πάντ' ἐθέλειν κατὰ καιρόν, as command, 'consent to everything in due season.'

τί τὸ καινόν, 'what is the new development?' Lucian,

Νεκνομ. 457 καινὸν οὐδὲν ἀλλὰ οἷα καὶ πρὸ τοῦ : Soph. O. C. 722 τί δ' ἐστὶν ὦ παῖ καινόν ;

15. θηλάζοντα : cf. iii. 16. This reversal of the usual meaning occurs first in Aristotle, *H. A.* vi. 23. 7 ; cf. superscrip. of *A. Pal.* vii. 623 εἰς παῖδα . . . μαστὸν θηλάζοντα.

16. τετόρων ἐτέων, 'four years old.' For the genitive cf. Plato, *Laws* 721 α γαμεῖν δεῖ ἐπειδὰν ἐτῶν ἦ τις τριάκοντα μεχρὶ ἐτῶν λε' : Krüger, i. 47. 8.

σχεδὸν ὡς ἀπὸ λανῶ, 'fresh as from the press' (Paley) : Nonnus, xix. 131 ληνοῦ οἶνον ἔτι πνέοντα : 'ferme tam copiose praebens quam si vindemiae tempus esset' (Briggs) ; but the other is the better sense.

17. βολβός κτεῖς κοχλίας. The singular is used collectively when speaking of natural products ; cf. vii. 66 ; x. 54 ; *Odys.* xiii. 409 αἱ δὲ νέμονται ἐσθουσαι βάλανον μενοεικέα : *Ib.* x. 241 τοῖσι δὲ Κίρκη πᾶρ ῥ' ἄκυλον βάλανόν τ' ἔβαλεν. So Callim. vi. 27 ἐν πίτυς, ἐν μεγάλαις πτελέαι ἐσαν. βολβός τις κοχλίας, best MSS., which Hermann once defended—'tis dicit ut aliquam multos significet.' Six (inferior) MSS. omit the *τις* altogether : whence we might regard the word as a mere attempt to fill up the metre, and by simple dittography write ΒΟΛΒΙΣΚΟΣ (*βολβίσκος*, dimin. of *βολβός*). The text is Wordsworth's correction now generally adopted ; cf. Alexis in Athenaeus, 63 f πίννας κάραβον βολβούς κοχλίας : *id.* Athenaeus, 356 f :

φέρων πάρειμι κήρυκας κτένας
βολβούς μέγαν τε πουλύπουν, ἰχθὺς θ' ἄδρους.

[A *menu* in *A. Pal.* xi. 35 includes κράμβη, τάριχος, βολβίσκοι, ἡπάτιον, χοιρεῖον, φόν.]

ἐξηρέθη, 'were served,' 'prompta sunt.' Cf. Arist. *Pax* 1145 τῶν τε σύκων ἔξελε (*Fritzsche*).

18. προϊόντος : *sc.* τοῦ πότου.

ἐπιχεῖσθαι : cf. ii. 152.

19. ὦτινος : cf. ii. 151 ἐρωτος, 'to drink to each one's fancy.'

ἔδει μόνον ὦτινος εἰπεῖν : *sc.* ἐθέλοι. For ellipse of verb in dependent question cf. xii. 37 ; xxv. 64 ; *A. Pal.* v. 130 :

ὦ ψυχὴ φλέξει σε· τὸ δ' ἐκ τίνος ἢ πότε καὶ πῶς
οὐκ οἶδα· γνώση, δύσμορε, τυφομένη.

21. ἂ δ' οὐδέν : *sc.* ἐφθέγγατο. ἂ δ' is Cynisca.

22. 'Can't you speak ; you saw the wolf,' cried one in jest, 'how clever,' she said, and blushed red. According to a well known superstition if a wolf saw a man before the man saw the wolf, the man became dumb. It is not related what happened to the wolf in the opposite case. Verg. *Ecl.* ix. 53 :

'vox quoque Moerim
Iam fugit ipsa : lupi Moerim videre priores.'

Hence λύκον εἶδες cannot be taken as a question ; 'Have you seen a wolf?' since to be seen, not to see, caused dumbness, but—you saw the wolf you know, so you can still speak. (Cf. Plato, *Rep.* 336 d καὶ μοι δοκῶ εἰ μὴ πρότερος ἑωράκη αὐτὸν [*sc.* Thrasymachus] ἢ ἐκεῖνος ἐμέ, ἄφωνος ἂν γενέσθαι.)

24. ἔστι Λύκος. The words are to be assigned to Aeschines speaking to Thyonichus: not to the companion who made the unlucky jest at the drinking-bout (Hermann, *Opusc.* v. 96).

Λύκος, Λύκος: the repetition gives bitterness to the utterance; cf. 47. It is Wolf, Wolf if you please.

26. τὸν κλύμενον: 'ironice dicit: nobilem illum et praeclarum amorem' (Meineke).

κατετάκετο: cf. xi. 14. ἔρωτα is cognate accus.

τούτω depends on ἔρωτα.

27. 'And this came once whispered (ἄσυχᾶ) in my ears, but I sought not out the truth.'

δι' ὧτός: cf. xii. 20 διὰ στόματος: Eurip. *Androm.* 95 διὰ γλώσσης ἔχειν: Soph. *O. T.* 1386:

εἰ τῆς ἀκουούσης ἔτ' ἦν
πηγῆς δι' ὧτων φραγμός.

οὕτως: not 'to this effect'; but with ἄσυχᾶ, 'just softly whispered.' οὕτω(s) with an adjective or adverb gives a sense of indifference and carelessness, 'just.' *Vid.* Rehdantz, *Neun Philipp. Reden*, Index, s. v.; and cf. ἐν διατριβῇ οὕτως ἰδία, Demos. xxi. 71; Plato, *Symp.* 176 θ' ἀλλ' οὕτω πίνοντας πρὸς ἡδονήν: *Gorgias* 503 d ἰδωμεν δὴ οὕτως ἰν ἀτρέμα σκοποῦμενοι.

28. μάταν εἰς ἄνδρα γενειῶν: cf. x. 40 ὧμοι τῷ πώγωνος ὃν ἀλιθίως ἀνέφυσα. For εἰς ἄνδρα see note on xiii. 15.

30. 'Then he of Larisa began to sing "My Wolf," from the beginning, some Thessalian song, the clumsy fool.' τὸν ἐμὸν Λύκον is to be taken as the beginning of the song, whether the actual words of a popular ditty, or parodied and suited to an old tune (μέλισμα). (So Ziegler, after Gräfe.)

31. Θεσσαλικόν . . . μέλισμα is then accus. in apposition to ᾄδεν τὸν ἐμὸν Λύκον. Others make μέλισμα direct accus. after ᾄδεν and Λύκον as accus. governed by the verbal equivalent ᾄδε μέλισμα: as Soph. *Elect.* 122 τίν' αἰὲ τάκεις οἰμωγὰν Ἀγαμέμνονα; &c.; but τὸν ἐμὸν has then to be awkwardly interpreted 'meum Lycum' = 'infestissimum mihi.'

κακαὶ φρένες: in apposition to ὁ Λαρισαῖος. Cf. Aeschrio (Bergk) λόγων τι παιπάλημα καὶ κακὴ γλώσσα.

33. ἐπιθυμήσασα . . . ἔκλαιε. Although the action of the two verbs is really contemporaneous, the aorist participle is used as expressing the reason and motive felt before the 'weeping' began. Similarly τόδε μοι χάρισαι ἀποκρινάμενος, Plato, *Gorg.* 516 b. The answer must be given *before it can be said* that the speaker has done the favour, although the granting of the favour and giving of the answer are one and the same action.

34. ἴσαις. The Attic 3rd plural of οἶδα—ἴσασι—(Doric ἴσαντι, Theocr. xv. 64) is from a 1st person singular, ἴσαιμι. ἴσαις—2nd person sing.—shows the Aeolic -ais for -as (μαῖς or λαῖς = λῆς, Sappho, i. 19); *vid.* Ahrens, *Dial.* i. p. 138; ii. p. 312.

34, 35. For the sake of Aeschines' gallantry it would be pleasant to take Paley's view that Thyonichus struck the Thessalian, not Cynisca: but this leads to a hopeless change of persons.

35. ἄλλαν: *sc.* πληγὴν. A common ellipse; Aesch. *Agam.* 1384:

παίω δέ νιν δῖς . . .
 . . . καὶ πεπτωκότι
 τρίτην ἐπενδίδωμι.

Herond. iii. 77:

κόσας, κόσας (= πόσας)
 Λάμπρισκε, λίσσομαι μέλλεις ἔς μεν φορῆσαι.

Cf. xv. 95; xviii. 11. We may distinguish three classes of this ellipse of noun.

(a) The adjective has completely passed into substantival use, so that it can be used in any context, e.g. ἄκρατος (*sc.* οἶνος), ἐπ' ἀμφοτέροις (*sc.* ποσὶ), τραφερῇ (γῇ), ὕγρῃ (θάλασσα), τὴν αὐλείαν (θύραν), xv. 43.

(b) The noun is suggested by the verb and would usually be cognate accus.: καιρίαν, ἄλλην πλήσσω (πληγὴν), πολλὸν ἐπινον (οἶνον), ὡς βαθὺν ἐκοιμήθης (ὕπνον) Lucian, i. 293; Arist. *Frogs* 191.

(c) No definite noun could be supplied; the adjective (usually feminine) has become a fixed adverbial expression, ἄλλην καὶ ἄλλην ἀποβλέποντος εἰς ἡμᾶς, Plato, *Euthyd.* 273 b κατὰ πρῶτας, ἐκ πρῶτης, ἐκ καινῆς (anew): *Πλάτ.* ii. 379 ἔς γε μίαν βουλευόμεν.

36. θάσσον: cf. xv. 29. ἐμὸν κακόν. So in xv. 10 Praxinoe dubs her husband φθονερὸν κακόν.

37. *A. Pal.* v. 274 οἰχόμενος δ' ἄλλην ὑποκόλλιος εὐθὺς ἐλίξεις. For ὑποκόλλιος (an Alexandrian word) = ὑπὸ κόλπῳ, cf. διαπόντιος (xiv. 55), ὑπερούριον (xxiv. 95), προδείελος (xxv. 223), ὑποδείελος (Aratus, 118), ὑποκάρδιον (xi. 15), ὑπωροφίοισι (xiv. 39), ἀπανλόσυνος, *A. Pal.* vi. 221 (Leonidas) = ἀπὸ τῆς αὐλῆς: παριστίδιος = παρὰ τὸν ἱστόν, *A. Pal.* vii. 726.

ιοῖσα θάλπε, 'go and cherish'; cf. i. 113.

38. 'For him thy tears fall large as apples.'

ῥέοντι = ῥέουσι: for plural cf. ii. 109; iv. 23, &c. Schol. k τῷ Λύκῳ τὰ ῥεόντά σου δάκρυα μῆλα πίπτει, τουτέστι ἔρως καὶ ἐπιθυμία, apparently taking μῆλα as = tokens of love. This is in the highest degree artificial, and we can only understand it to mean large round drops of tears; cf. Megara, 56:

τὰ δέ οἱ θαλερώτερα δάκρυα μῆλων
 κόλπον ἔς ἱμερόεντα κατὰ βλεφάρων ἐχέοντο.

The clause τήνῳ . . . ῥέοντι, put without conjunction paratactically with preceding, is really causal; 'go and cherish another; since it is for him that thy tears flow.' Hence we can dispense with the conjectures τῷ νῦν . . . ῥέοντι, Hiller, and τήνῳ . . . ῥέονταν, C. Hartung.

40. βίον = βίοτον, Aratus 111 καὶ βίον οὐπῶ νῆες ἀπόπροθεν ἡγίνεσκον.

41. ὦκυτέρα. The sentence follows irregularly on the simile, but with greater liveliness and vividness than would be given by ὡς τήνα: cf. the structure of x. 31; xii. 8; ix. 35.

43. 'A fable runs: the bull dashed through the forest'; *viā. loc. cit.* The Scholiast tries to explain Κένταυρος, saying παροιμία ἐστὶ διὰ τὸ τοὺς Κενταύρους ὕλης ἐπιλαμβανομένους ἀλήπτους εἶναι,

but αἶνος is particularly used of *animal fables*, Hesiod, *Works and Days*, 200; Archiloch. 89. The image of a bull breaking away through the forest is graphic; cf. Soph. *O. T.* 476:

φοιτᾷ γὰρ ὑπ' ἀγρίαν
ῥ' ἄν' ἀνὰ τ' ἄντρα καὶ
πέτρας ἰσόταυρος,
μέλεος μελέῳ ποδὶ χηρεύων.

cf. *A. Pal.* vi. 255 ταύρου . . . ἀτιμαγέλου: *ib.* vi. 217 ἄν' ὑλῆεν δ' ὠκὺς ἔθυνεν ὄρος: Babrius 95:

τὴν δὲ φύζα δειλαίην
θύρης κατιθὺς ἦγεν εἰς μέσας ὕλας.

[ἔβα τάχα is palaeographically more probable than Meineke's ἔβα ποκά. Some copyist took τάχα in its late sense=ἄν, and wrote ἔβα τάχα (κεν)].

44. εἵκατι: sc. ἡμέραι as is shown by σάμερον in 45. Aeschines counts the days by groups marked by subsequent events: 'twenty days up to then—then eight till I—,' and so on.

45. ποτίθει δύο = πρόσθεσ δύο ἡμέρας: so xxiv. 36 ἄνστα for ἀνάστηθι, but *vid.* Ahrens, *Dial.* ii. p. 314.

46. 'And she knows not even if I be shorn like any Thracian'; cf. l. 4. The Thracians as a barbarian tribe wore their hair long and ragged, Lucian, *Tox.* 51 ἀλλὰ καὶ τοῦτο εἴκαστο αὐτοῖς καὶ ἀπεκεκάρκει τῆς κόμης ὅποσον εἰκὸς ἦν ἐλάττω κομᾶν τὸν Ἀλανὸν τοῦ Σκυθοῦ. (This with Ziegler's text keeping οὐδ' εἰ and οἶδε of the MSS. and deleting stop at κέκαρμαι.) Ahrens takes οὐδ' εἰ = οὐδέ, but it is only so used after a preceding negative, *vid.* Arist. *Vesp.* 352 κοῦκ ἔστιν ὁπῆς οὐδ' εἰ σέρφω διαδῦναι.

ἀπ' ἀλλάλων (ἐσμέν), 'since we are parted.'

47. Λύκος νῦν πάντα, 'Lycus is everything to her'; Demosth. *De Cor.* § 43 φίλον εὐεργέτην σωτήρα τὸν Φίλιππον ἡγούντο πάντ' ἐκεῖνος ἦν αὐτοῖς.

ἀνῶκται, sc. τὸ δῶμα.

48. The Megarians, sending to Delphi to inquire which was the most noble city in Greece, received the answer, Argos was the best soil, Thrace was supreme for its horses, Sparta for her women, Syracuse for men; but

ὑμεῖς ῶ Μεγαρεῖς οὔτε τρίτοι οὔτε τέταρτοι,
οὔτε δυωδέκατοι, οὔτ' ἐν λόγῳ οὔτ' ἐν ἀριθμῶ.

Hence the expression became a proverb, Callim. *Ep.* xxv:

τῆς δὲ ταλαίνης
νύμφης ὡς Μεγαρέων οὐ λόγος οὐδ' ἀριθμός.

51. νῦν δὲ πόθεν; sc. ἀποστέρῃω: 'but now how I am to,' Demosth. *De Cor.* 47 ἀλλ' οὐκ ἔστι ταῦτα πόθεν; πολλοῦ γε καὶ δεῖ: *Id. De Fals. Leg.* 34.

μῦς, φαντὶ Θυνώνιχε, γεύμεθα πίσσας, 'we have tasted pitch like the mouse in the adage'; cf. Herond. *πέπονθα πρὸς Θαλήτος ὕσσα κῆμ πίσση μῦς*: Nicet. *Eugen.* iv. 409:

ἀλίσκεται γὰρ τοῖς ἔρωτος δίκτυοις
ὡς μῦς πρὸς ὑγρᾶς ἐμπεσὼν πίσεως χύτρον.

For omission of *ὡς* cf. note on xiii. 24. For the parenthetic use of *φαντί* (*φασί*), Lucian, *Νεκνομ.* § 4 *ἐλελήθειν δ' ἔμαντόν εἰς αὐτό, φασί, τὸ πῦρ ἐκ τοῦ καπνοῦ βιαζόμενος* and often.

γεύμεθα. Meineke makes this a perfect without reduplication, but none of his examples are above suspicion. On such perfects as they are without reduplication *vid.* Monro, *Hom. Gram.* § 23. 4. Still less probable is the view that it is present contracted for *γενόμεθα*: *vid.* on xxx. 32. Paley regards it as an Epic aorist from *ἐγεύμην*, the only objection to which is that the syncopated aorist seems to be used only in 3rd person or participle (*λύτο* or *λῦτο*, *πλήτο*, *χύτο*, *χύντο*, *Iliad* iv. 526: *ἄμπνυτο*, *ἐμπνυτο*, *ἔλειπτο*, *Ap. Rhod.* i. 45: *ἀπαμείπτο*, *Nonnus*: *λέκτο*, *βλήμενος*, *κλύμενος*). If this cannot be admitted read *μῦς φαντί* *Θυώνιχε γεύμα τι πίσσης* (Briggs *γεῦμ' ἔτι πίσσης*), omitting the verb, as not uncommonly in proverbs, e.g. *γλαυκ' εἰς Ἀθήνας*.

55. *διαπόντιος*: see on 37. For the adject. instead of an adverbial expression of *space* cf. v. 115; xxiv. 93; *ἔπταθ' ἵπουρανίη*, *Aratus*, 134.

56. *ὁμαλὸς δέ τις*: 'unus e grege.'

ὁ στρατιώτας, 'I, the trooper.' 'Aliquotiens Theocr. cum quis de se ipso atque officio suo praedicat ita ponit articulum ut aut cum conscientia quadam dignitatis suae ea persona quae verba facit loqui videatur, aut id quod redit eodem officium ipsius notum significetur' (Fritzsche); cf. iii. 19. So xv. 129.

57. *κατὰ νοὺν τεόν*: 'e sententia tua'; cf. *κατὰ θυμόν*, xiii. 14.

58. *δοκεῖ ὥστε*. The *ὥστε* is redundant; cf. *Isoer.* 36 b *λαβὼν ἐξουσίαν ὥστε ποιεῖν*.

59. *οἶος ἄριστος*, 'the best that could be'; *Plato, Apol.* 23 a *πολλὰι . . . ἀπέχθαι μοι γεγόνασι καὶ οἶαι χαλεπώταται*. So with attraction *Plato, Symp.* 220 b *ὄντος πάγον οἶον δεινότητος, e.g. τοιούτου οἶος δεινότητός ἐστι*.

60. The division of the line is very uncertain. I assign it all to Aeschines and translate 'and what must a man be like in other ways to be the best master to a free man?' It would be more usual to have the article in this construction, but cf. *Plato, Theaet.* 149 d *ποῖαν χρὴ ποῖω ἀνδρὶ συνοῦσαν ὡς ἀρίστους παῖδας τίττειν*. With article *Plato, Rep.* 332 d *ἡ τίσι τί ἀποδιδούσα τέχνη δικαιοσύνη ἂν καλοῖτο*; (*Ast, Lex. Plat.* ii. p. 394).

62. *τὸν οὐ φιλέοντα*: not *μή*, although the participle is generic, since *οὐ φιλέοντα* = *τὸν μισούντα*, and the *οὐ* connects closely with the verb, but *vid.* *Introd.* p. 35.

64. *βασιλῆ'*. For the elision cf. *βασιλέ(α)*, *Pind. P.* iv. 110; *Ὀδυσῆ(α)*, *Odys.* v. 336.

αἰτεῖν δέ δεῖ οὐκ ἐπὶ παντί, 'but you must not ask on every occasion'; *Theognis*, 325 *εἰ τις . . . ἐπὶ παντὶ χολῶτο*. Another reservation of praise as in l. 62.

66. *λῶπος*, 'a military cloak.'

ἐπ' ἀμφοτέροις: *sc. ποσί, vid.* l. 35. *Tyrtaeus*, x. 31:

*ἀλλά τις οὐ διαβὰς μενέτω ποσὶν ἀμφοτέροισι
στηριχθεὶς ἐπὶ γᾶς, χεῖλος ὁδοῦσι δακῶν.*

68. *ᾧ τάχος*, 'with all speed'; cf. ii. 36; *Pind. Ol.* vi. 23. For ellipse of verb cf. xv. 147.

ἀπὸ κροτάφων: cf. xvi. 49. *ἀπὸ* expresses properly 'looked at from,' 'judging from.' *Theophrastus, Char.* xxxi. (xxviii.) *καὶ*

γὰρ εἶδεχθῆς τις ἀπὸ τοῦ προσώπου ἐστί: Lucian, *Dial. Mort.* x. 8 σεμνὸς ἀπὸ τοῦ σχήματος. Not 'from the brows down,' since πελούμεσθα = ἐσμέν not γιγνόμεθα.

69. ἔρπει: cf. Arist. *Equit.* 520 ἅμα ταῖς πολιαῖς κατιούσαις. Probably a personal reference on Theocritus' part, *vid.* *Introd.* p. 34.

70. ᾄς = ἔως.

χλωρόν: Statius, *Silvae* i. 2. 276 'Longe viridis sic flore iuventae perdurent vultus'; Horace, *Ep.* xiii. 4 'genua virent.'

XV.

See Introduction, pp. 30, 31. Two Syracusan ladies—Gorgo and Praxinoa—resident in Alexandria go out to see the Adonis festival, and hear the dirge over Adonis sung. The greater part of the idyll is a racy sketch of their conversation, and their adventures by the way: the Adonis song affords the occasion of the piece, but is not to be regarded as its essential part.

Matthew Arnold's essay on the poem and excellent translation should be read (*Essays on Criticism*, 1st series).

According to the Scholiasts, Theocritus founded the sketch on a mime of Sophron—τὰ Ἰσθμία θάμεναι (θεώμεναι) or Ἰσθμιάζουσαι (Ahrens, *Dial. Dor.* p. 469). Among the fragments preserved are a few which show resemblance to Theocritus—φέρ' ὦ τὸν δρίφον (cf. v. 2); φέρε τὸ θαύμακτρον κὰπ' ἰθὺς ἰώμεσ (cf. v. 39, &c.); ἔτι μέθεν ἅ καρδία πάθη (v. 4); cf. Preface to xviii. 2. There are sundry parallels between the idyll and the first and fourth mimes of Herondas. In style and prosody the poem approaches more nearly than the other idylls to common speech. Note especially the large number of cases in which, as in Attic comedy, a vowel is *left short* before a mute and liquid; ll. 2, 3, 14, 16, 19, 40, 43, 53, 78, &c.

1. ἔνδοι Πραξινοά, 'Is Praxinoa at home?' Arist. *Acharn.* 395 παῖ παῖ τίς οὗτος; ἔνδον ἐστ' Εὐριπίδης; The words may be taken as addressed to the servant; then Praxinoa, overhearing, answers herself; or Gorgo, not standing on ceremony, opens the door and looks in without knocking.

ὥς χρόνῳ, 'what an age since you have been here'; Eurip. *Phoeniss.* 305 χρόνῳ σὸν ὄμμα μυρίαῖς ἐν ἡμέραις προσεῖδον.

2. ὄρη δίφρον, 'see to a chair for her.' Cf. Soph. *Ajax* 1165.

3. ποτίκρανον: a cushion = προσκεφάλαιον.

4. ὦ τὰς ἀλεμάτω, 'this gadabout spirit' (Mat. Arnold); cf. *iv.* 40. ἡλέματος = 'vain,' 'trifling'; almost = ἡλίθιος: cf. *Timo*, xv (Brunck):

οἱ δέ μιν ἥντε γλαῦκα πέρι σπίζαι τερατοῦντο
ἡλέματον δεικνύντες ὁθούνεκεν ὄχλοαρέσκης.
οὐ μέγα πρῆγμα τάλας· τί πλατύνεται ἡλίθιος ὥς;

'ad me certe quod attinet non video quid aptius reponi possit et minori cum mutatione quam ἀλεμάτω ut illa quae haec dicit

stultitiae seipsam accuset quod, dum pompae nihil ad se pertinentis spectatrix esse vult, stulta curiositate inducta in discrimen vitae venerit' (Stephanus); the emendation was made before this by Scaliger.

5. 'I've scarcely got here alive from all the crowd and all the carriages.' The genitives depend on ἐσώθην, cf. Eurip. *Alc.* 770 κακῶν γὰρ μυρίων ἐρρύετο.

6. κρηπίδες . . . χλαμύδες, 'riding boots and uniforms' (? 'gentlemen in khaki').

7. ἐκαστάτω ὄσον, 'and you live such a dreadful way off.' The construction is explained by such phrases as θαυμαστὸν ὄσον, &c.; the superlative being found also in Lucian, *Tox.* xii. φιλίας πλείστον ὄσον ἀποδόντας: cf. i. 45. σσ and ω can be easily confused both in uncial and minuscule, ω, α: ω, α: ἐμ=εμ: and ορ=ον are distinguished only by one small stroke. ἐκαστατέρω is read by Hermann, but is equally a vox nihili. Greek forms double superlative as κυδίστατος: more commonly double comparatives, ἀσσοτέρω, χειρότερος, ἀμεινότερος: but a comparative termination added to a superlative, as ἐκαστατέρω would be, is unparalleled. Meineke read ἐκαστέρω ᾧ μέλ(ε). The first mime of Herondas opens in much the same way; see especially v. 10 sqq.:

ἤδη γάρ εἰσι πέντε κου δοκέω μῆνες
ἐξ οὗ σέ Γυλλίς οὐδ' ὄναρ μὰ τὰς Μοίρας
πρὸς τὴν θύρην ἐλθοῦσαν εἶδέ τις ταύτην.
Μακρὴν ἀποικέω τέκνον ἐν δὲ ταῖς λαύραις
ὁ πηλὸς ἄχρῃς ἰγνύων προσέστηκεν.
ἐγὼ δὲ δρᾶίνω μνὶ ὄσον.

8. ταῦτα: *vid.* xiv. 3, note; where the quoted examples show that Meineke is incorrect in stating that ταῦτα, used to mean 'propterea,' is always accompanied by a particle ἄρα, δή, τοι, &c. *Tr.* 'That is why that intractable creature came to the ends of the earth and took this rat-hole—house indeed!—to prevent us being neighbours.'

See Liddell and Scott on παρήγορος.

9. ὅπως, κ.τ.λ., explains the ταῦτα. Meineke puts a colon at τῆνος and explains, 'that's the fault of that fellow—'; a construction by no means justified by Eurip. *And.* 168 οὐκ ἐσθ' Ἐκτωρ τάδε: Menand. 354 τοῦθ' ἐταῖρός ἐστιν οὕτως. (In Soph. *O. T.* 1329 a comma not a full stop stands at ἦν: see Jebb.)

10. ποτ' ἔριν, 'out of spite.'

φθονερὸν κακόν, 'the jealous brute.'

αἰὲν ὁμοῖος, 'always the same.'

14. τὰν πότνια: Persephone. μὰ τὴν Ἀιδεω κούρη, Herond. i. 32.

15. ἀπφῦς μὲν τῆνος, 'well that daddy the other day—we call everything "the other day"—was a-buying soap and rouge in the bazaar, and came back with salt, the overgrown blunderer.'

λέγομεν δὲ πρόαν θην, κ.τ.λ., is to be taken as a comment of the constant use of the word πρόαν (πρᾶν) in common speech. Theocritus himself uses it thirteen times (cf. use of καλός, note on viii. 187). πάντα is awkward; but it should probably be

taken as direct object with *πρόαν* as 'tertiary predicate,' not as an ellipse of *εἶναι* (*λέγομεν δὲ προαθρεῖν πάντα*, Seidler, is ingenious but not necessary; 'we told him to be very careful').

16. ἀπὸ σκανῶς: cf. Theophr. *Char.* 18 ἐξ ἀγορᾶς ὀψωνήσας τὰ κρέα.

ἀγοράσδων: probably represents ἡγόραζε = 'tried to buy.' Herod. i. 69 πέμψαντες ἐς Σάρδεις χρυσὸν ὠνέοντο, κ. τ. λ.

19. κυνάδας (κυνάς): dog's hair, substantival; *vid.* Index, Adjectives.

20. ἅπαν ρύπον, 'mere filth.' ἅπαν, adverbial; cf. iii. 18. note.

ἔργον ἐπ' ἔργῳ: in apposition to sentence; 'trouble on trouble.' Cf. xxv. 94; Quint. Smyr. v. 602 ἐπὶ πένθει πένθος.

22. βᾶμες = βῶμεν, through the form βάομεν.

ἐς . . . Πτολεμαίῳ: sc. αὐτάν: cf. xiii. 11.

23. τὸν Ἀδωνιν. The festival commemorated the untimely death of Adonis and the grief of Aphrodite. Figures of the two were exhibited in costly work, and a dirge sung by the popular singer of the day. How far any religious significance which the festival may once have had gave way to mere holiday making, and courtly flattery can best be judged by this idyll. Nor is there more depth in Bion's *Epit. Adon.*, written to suit a similar occasion. The admission of Musaeus is frank, that the festival of Adonis and Cypris was an opportunity eagerly seized not for worship but for flirting. *Hero and Leander*, 52:

ὅπη φάτις ἐστὶν ἑορτῆς
οὐτόσον ἀθανάτοισιν ἄγειν σπεύδουσι θυηλὸς
ὅσσον ἀγειρομένων διὰ κάλλεα παρθενικῶν.

25. ὦν ἴδες, κ. τ. λ.: see note on ii. 82. The aorists are to be taken as gnomic. The expression is obviously proverbially from the use of the masculine and the generic μή in τῷ μὴ ἰδόντι.

ὦν. The first ὦν is genit. by attraction; the second depends on εἶπες ('tell of'), cf. *Odyss.* xi. 174 εἰπέ δέ μοι πατρός τε καὶ νείεος. Tr. 'The sights you see are tales to tell another.'

26. ὦρα: cf. Arist. *Eccl.* 30 ὦρα βαδίζειν.

(The distribution of the verses between the two speakers is here very uncertain. I have followed Hiller, Ziegler, and Paley.)

ἀεργοῖς, 'idle folks have always holiday.' Praxinoa does not fall in at once with Gorgo's invitation, and puts her off with excuses embodied in proverbial wisdom; in l. 27 she suddenly changes her mind and agrees to go.

27. 'Eunoa, take up the spinning and put it down again out there if you dare—a nice soft bed for the cats—you lazy good-for-nothing.' So Hermann (*Opusc.* v), giving a capital sense. It is, however, also possible to make γαλαῖα a term of reproach addressed to Eunoa: 'these lazy cats are always asleep.' Cf. Herond. vii. 4:

ταῖς γυναιξίν οὐ θήσεις τὴν μέζον' ἔξω σανίδα
Δριμύλ'; αὖ φωνέω πάλιν καθεύδεις;

The former explanation is preferable. *ναμα* (MSS.) is merely a false Doric form of *νῆμα*: it could not be taken as = water for washing.

30. *σμάμα*, 'soap' (not in a cake but in some kind of paste).

μὴ δὴ πολὺ ἄπληστε: I have left this—the reading of *k* (*μὴ* δέ, *p*)—believing that the exceedingly harsh scansion is intended to bring the verse near to the level of common speech. Herondas affords parallels, e.g. v. 7 *τό μεν αἶμα*: *ib.* 9 *μοι αὐτόν* (?): vi. 29 *πρόσθεν ἢ αὐτή*: ii. 53 *ἢ ὄρους* (spondee). Cf. next note.

32. *παῦε. ὁκοῖα*. The hiatus is justified by the pause; and is perhaps in imitation of colloquial speech; but cf. *Odys.* xxiv. 351 *Ζεῦ πάτερ ἦ ῥα ἔτ' ἔστέ*: *ib.* x. 536 *μηδὲ ἔαν*: *A. Pal.* ix. 70 *παῦε ἐπεὶ σε μένει καὶ κατόπιν δάκρυα*.

'That's as good a wash as the gods allow.'

τοιαῦτα is cognate accusative.

33. *κλαῖξ* (= *κλείς*), 'where's the key of the big chest?' For the ellipse cf. Herond. iii. 60 *κοῦ Κόκκαλος κοῦ Φίλλος*; Throughout this idyll the conversation is seldom uninterrupted for more than a few lines: there are frequent intervals to be filled up by action, as here where Praxinoa dresses herself; l. 43 change of scene; 51-77, a long struggle through the crowd; and so on.

34. *ἐμπερόναμα*: the same as *περόνατρίς* of l. 21; see Liddell and Scott under latter word.

35. *πόσσω* . . . , 'how much did it cost you off the loom?' *πόσσω* is genit. of price. 'Ad usum verbi *κατέβα* perspicendum opus est teneamus telam apud veteres in altum erectam stetisse, ita ut opus perfectum de tela deorsum depromeretur' (Wuestemann).

36. *μὴ μνάσῃς*, 'don't make me think of it,' i. e. I don't like to think of it. Beware of the active and do not translate 'don't mention it.'

πλέον, κ.τ.λ.: construe *κατέβα μνᾶν πλέον ἢ δύο καθαρῶ ἀργυρίω*, so that *μνᾶν* and *δύο* are genit. of price. *δύο* as genit. is correctly used with the genit. plural (*μνᾶν*); with genit. dual *δύοιν* is always found; Krüger, i. 24; ii. 3; Thueyd. i. 74 *δύο μοιρῶν*.

ἀργυρίω καθαρῶ, 'hard cash'; 'aridum argentum' (Plautus, *Rudens*, 726). Cf. the Irish expression 'dry money' ('£700 of dry money'—*Spectator*, Nov. 8, 1890); and the similar expressions, "*ἀργυρίω καθαρῶ*," 'Blankes Geld.' *aridus*, 'without moisture,' easily suggests the meaning 'nothing but.' *Sonnenschein* on Plautus, *loc. cit.*

37. *ποτέθηκα* (προσέθηκα, *f*), 'I gave my soul to the work on it.' Bion, vii. 8 *ψυχὰν ποτὶ κέρδεα καὶ ποτὶ τέχνας βάλλομεν*.

38. *κατὰ γνώμαν*, 'it has turned out all you could wish'; cf. xiv. 57 *κατὰ νοῦν τεόν*: xiii. 14 *κατὰ θυμόν*.

40. *μορμῶ*, 'Bogey!' Cf. Callim. iii. 66:

ἀλλ' ὅτε κούραων τις ἀπειθέα μητέρι τεύχοι
μήτηρ μὲν Κύκλωπας ἔῃ ἐπὶ παιδὶ καλιστρεῖ
. . . ὁ δὲ δώματος ἐκ μυχάτοιο
ἔρχεται . . . αὐτίκα τὴν κούρην μορμύσσεται.

45. τὸ κακόν, 'this nuisance,' i.e. 'the crowd'; not 'this difficulty,' as Lang seems to take it. Cf. Arist. *Birds* 294 ὅσον συνείλεκται κακὸν ὀρνέων, 'what a plaguey lot of birds.'

μύρμακες, 'they are thick as ants'; cf. Aeschrio (Bergk, *A. Lyr.*) στενὸν καθ' Ἑλλησποντον ἐμπόρων χώρην ναῦται θαλάσσης ἐστρέφοντο μύρμηκες.

46. Πτολεμαῖε, i. e. Ptolemy II, the reigning king, son of Ptolemy Soter; see Introduction.

47. ἐξ ᾧ ἐν ἀθανάτοις, 'since your father was deified.' Herondas (i. 26) speaks similarly of the prosperity of Egypt under the Ptolemies:

τὰ γὰρ πάντα
ὅσ' ἐστί σου καὶ γίνετ' ἐστ' ἐν Αἰγύπτῳ,
πλοῦτος παλαίστρη δύναμις εὐδία δόξα
θεαὶ φιλόσοφοι χρυσίον νεηνίσκοι.
θεῶν ἀδελφῶν τέμενος ὁ βασιλεὺς χρηστός·
Μουσῶν οἶνος ἀγαθὰ πάνθ' ὅσ' ἂν χρήζη.

(This was written later than Theocr. xv; see Introd. p. 31.) Professor Mahaffy writes (*Emp. of Ptol.* p. 148), 'It is remarkable that among the many complaints of injustice found in the Petrie and Serapeum papyri made by poor people who seek redress from the law, there is not a single tale of horror. . . . The effect which these papers produce upon a careful student is that they belong to an orderly and well-managed society where there is but little actual want and but little lawlessness.'

48. Αἰγυπτιστί, 'in old Egyptian fashion.' ἀπατηλοὶ γὰρ οἱ Αἰγύπτιοι ὡς καὶ Αἰσχύλος φησί· δεινοὶ πλέκειν τοι μηχανὰς Αἰγύπτιοι.

49. ἐξ ἀπάτας κεκροτημένοι, 'a mass of deceit' ('welded together of deceit'). ἐξ, cf. xvii. 21.

50. κακὰ παίγνια: it is easier to make this cognate accusative to ἐπαισδον and in apposition to οἶα, than to take it in apposition to the subject as a term of reproach. The latter way is however favoured by the parallel lines, Hesiod, *Theog.* 26 ποιμένες ἄγραυλοι, κάκ' ἐλέγχεα, γαστέρες οἶον, and Epimenides' Κρήτες ἀεὶ ψεύσται, κακὰ θηρία, γαστέρες ἀργαί.

ἐριοί (k) or ἐρειοί (other MSS.) is an unknown word; it may be right, but though Theocritus has many ἀπαξ λεγόμενα they are all simple new formations: he does not go out of his way to find strange words. Convincing emendation is impossible. Meineke's ἐρινοί is perhaps the best (e conj. Spohn). To add one more to the existing many, I suggest ἐορταί: cf. Herond. vi. 17:

ἐκποδὼν ἡμῖν φθείρεσθε νώβυστρ'
ᾧτα μῶνον καὶ γλῶσσαι (= γλῶσσαι)
τὰ δ' ἄλλ' ἐορταί:

'idle good-for-naughts.'

51. τί γενοίμεθα; 'what is to become of me?' Aesch. *S. c. T.* 297 τί γένομαι; For the optative cf. Soph. *Philoct.* 895 τί δῆτα δρῶμ' ἐγώ; and Mr. Sidgwick's Appendix to his edition of the *Agamemnon*. In Alexandrian writers the use of the bare optative in questions becomes frequent; Herond. v. 76 τίς οὐκ ἐμπτύοι; *A. Pal.* v. 245 καὶ τίς ὑποτλαίη;

πολεμισταί. πολεμιστῆς ἵππος οὐχ ὁ εἰς τοὺς πολέμους ἐπιτήδεις ἀλλ' ὁ ἐν τοῖς ἀγῶσι σχῆμα φέρων ὡς εἰς πόλεμον εὐτρεπισμένος· ἦν γὰρ τοιοῦτον ἀγώνισμα (Photius). These gaily caparisoned horses were led, not ridden, as appears from l. 53.

53. ὀρθὸς ἀνέστα, 'has reared.'

56. καὶ δὴ . . . , 'there we've got past, and they've gone to their position.'

57. συναγείρομαι, 'I am beginning to collect my nerves.' Cf. Ap. Rhod. i. 1233:

τῆς δὲ φρένας ἔπτοί
Κύπρις, ἀμηχανίῃ δὲ μόγῃς συναγείρατο θυμόν.

Plato, *Protag.* 328 d μόγῃς πως ἔμαντὸν ὥσπερ εἰ συναγείρας εἶπον.

58. ἵππον καὶ τὸν ψυχρὸν ὄφιν. For the article with second only of two nouns cf. vi. 1; xxii. 140; vii. 132; xxii. 34; *Erig.* iii. 3. The second has always an attribute. Without attribute, Pind. *P.* iv. 118 Ἀπόλλων ἅ τε Πυθώ: Moschus, v. 5:

ἀλλ' ὅταν ἀχρήσῃ πολιὸς βυθὸς ἅ δὲ θάλασσα
κυρτὸν ἐπαφρίζη.

δεδοικω: see i. 63.

64. Plautus, *Trinummus*, i. 2. 72 'sciunt quod Iuno fabulata est cum Iove.'

65. τὰς θύρας: sc. τῆς αὐλῆς, at which they have now arrived.

67. Εὐτυχίδος: sc. χέρα, not 'take hold of Eutychis,' as this would require λαβοῦ. Eutychis is presumably Gorgo's maid as Eunoa is Praxinoa's.

πότεχ' (πρόσεχε), attend to her lest you lose yourself.

68. ἔχευ ἀμῶν, 'hold on to us with your teeth'; see ἀπρίξ in Liddell and Scott; Theognis 31:

κακοῖσι δὲ μὴ προσομίλει
ἀνδράσιν ἀλλ' αἰεὶ τῶν ἀγαθῶν ἔχεο.

70. εἴτι γένοιτο, 'as you wish to be saved' (M. Arnold); a neat representation of the sense. For the construction cf. Herond. iii. 56:

ἀλλ' εἴ τι σοι Λάμπρισκε καὶ βίον πρῆξιν
ἔσθλην τελοῖεν αἶδε (sc. Μοῖσαι) κἀγαθῶν κύρσαις.

(sc. 'Thrash this boy.') Ib. 79 εἴ τί σοι ζῶην παῖσαι. But in all three examples we have merely an extension of the use of an 'if clause' to express an object aimed at, 'if haply.' The optative is used in primary sequence as in Eurip. *Rhesus* 3 βᾶθι εἰ δέξαιτο: Lucian, i. 224 βαδιοῦμαι εἴ ποιν εὐρεθείη.

71. φυλάσσο, 'mind my shawl,' i.e. not 'take charge of' but 'mind not to tear.'

72. ἄθρως: Doric for ἄθρως, the contracted form of ἀθρόος. The corrupted forms ἀθρέως k, ἀθρώως p seem simply to arise from a misreading, final σ being taken for S (= ως). See Sir E. M. Thompson's *Palaeography*, p. 95.

73. ἐν καλῶ, 'in a good place,' 'all right'; Eur. *H. F.* 201:

τὸ σῶμα δ' οὐ δίδωσι τοῖς ἐναντίοις
ἐν εὐφυλάκτῳ δ' ἐστί.

74. 'And may you be "all right" year in, year out, and afterwards'; cf. *Odys.* ix. 134 *μάλα κεν βαθὺ λήιον αἰεὶ εἰς ὥρας ἀμῶεν*. The noun is used always in the plural in the idiom. Contr. *εἰς ἐνιαυτόν, εἰς ἔτος*. *φίλ' ἀνδρῶν*: cf. xxiv. 40.

75. *χρηστῶ*: genit. of exclamation; 'a good kind man.'

76. *βιάζην*, 'shove your way in.' [Ziegler here reads *ἀγ' ὥθει* *καί* because the Scholiast has *ἀγε βιάζον καὶ ὥθει*, but the Scholiast constantly paraphrases one verb by two.]

77. *κάλλιστα*, 'that's all right'—they get through the crush into the court—'all inside' as the man said when he shut the door on his bride. The point of the joke in the last phrase is lost; and its recovery is rendered doubly difficult by the uncertainty whether *ἀποκλᾶσας* means 'shut out' or 'shut up.'

(1) The former is the better attested, Lucian, 473 *ad fin.* of clients at the door, *ᾠθούμενοι καὶ ἀποκλειόμενοι πρὸς τῶν οἰκετῶν*; cf. Epictet. xxxiii. 14 *ὅταν φοιτῆς πρὸς τινα τῶν μέγα δυναμένων πρόβαλε* *ὅτι . . . ἀποκλεισθήσῃ, ὅτι ἐντιναχθήσονται σοι αἱ θύραι*. Haupt takes this meaning and adds the phrase to the number of those in which a ridiculous action is described introduced by 'as the man said who' (e.g. 'not such a bad shot after all, as the man said, who missed the dog and killed his mother-in-law').

(2) 'Shut up,' i.e. 'shut up alone'; not as Lang translates 'when he had shut himself in with his bride,' Charito, *A.* x. 2 *τὴν ἔνδον ἀποκεκλειμένην*. In this case understand a man shutting up his wife alone for 'safety,' cp. *Ap. Rhod.* i. 775 *νηγατέρῃσιν ἐεργόμεναι καλύβησι νύμφαι*: 'all safe at home, as the man said, when he locked his bride in.' The 'paraprosdokian' would then lie in *νύον*: it was unmarried girls who were generally so securely watched, Callim. *frag.* 118 *ἢ παῖς ἢ κατάκλειστος τὴν οἴφασι τεκόντες εὐναίους ὀρισμοὺς ἔχθριν ἴσον ὀλίθρῳ*.

(3) We could take *ἔνδοι* = *εἴσω*, and make the sentence a command: 'Come in all of you, as the man said, when he had shut his wife out of the way.' This gives far the best sense if this meaning of *ἔνδοι* can be allowed in Theocritus; *vid.* Liddell and Scott (*ἐνδον*).

79. *λεπτά καὶ ὡς χαρίεντα*: after *Odys.* x. 222:

οἷα θεάων
λεπτά τε καὶ χαρίεντα καὶ ἀγλαὰ ἔργα πέλονται.

Cf. *Odys.* v. 231.

περονάματα, 'embroidered robes.' See *Iliad* xiv. 178:

ἀμφὶ δ' ἄρ' ἀμβρόσιον ἑανὸν ἔσαθ', ὅν οἱ Ἀθήνη
ἔξυσ' ἀσκήσασα, τίθει δ' ἐνὶ δαίδαλα πολλά·
χρυσείης δ' ἐνετῆσι κατὰ στήθος περονᾶτο.

Cf. *Et. Magn.* 260. 43 *δείκανα*: τὰ πολλὰ ὑφάσματα καὶ μορφὰς ἔχοντα: Hesych. *δείκανα* ποικίλα ἱμάτια.

81. *ζωογράφοι*. The tapestries represented scenes in the story of Adonis and Venus. So *Achill. Tat.* liii. 4 describes a *πέπλος* wrought by *ζωογράφοι* representing the story of Tereus and Philomela.

82. 'How true to life they stand, how true they move.'

ἐνδινεύντι is here intransitive; cf. 'animosa signa,' Propert. iv. 9. The whole passage resembles Herondas iv—a visit to the temple of Asclepius in Cos. See v. 33: μᾶ, χρόνῳ κοτ' ἄνθρωποι | κῆς τοὺς λίθους ἔξουσι τὴν ζόην θεΐναι. v. 56: οὐχ ὀρῆς φίλη Κυνηοί | οἱ ἔργα; καὶνὴν ταῦτ' ἐρεΐς Ἀθηναίην | γλύψαι τὰ καλὰ . . . τὸν παῖδα δὴ τὸν γυμνὸν ἦν κνίσω τοῦτον | οὐχ ἔλκος ἔξει. This mime of Herondas is probably earlier than Theocritus.

84. ἀργυρέας. There is no other example of κλισμός in feminine, but all the good MSS. give ἀργυρέας here, and it is hard to explain the introduction of the form if it is erroneous.

85. καταβάλλων: for the use of the active cf. ii. 26; x. 40; Xen. *Symp.* iv. 23 παρὰ τὰ ὦτα ἄρτι Ἰουλος καθέρπει.

87. The ceaseless chatter and broad provincial accent of the women raises the wrath of a testy bystander. It is curious that the offended person should speak equally broad Doric, but so does even the singer of the dirge.

88. τρυγόνες: cf. Alexis in Athenaeus iv. 133 b:

σοῦ δ' ἐγὼ λαλιστέραν
οὐ πάποτ' εἶδον οὔτε κερκώπην γύναι
οὐ κίτταν οὐ χελιδόν' οὔτε τρυγόνα.

But not only the ceaselessness but the monotony of the ring-dove's note is meant.

ἐκκναίσευντι: of the bore, cf. Theophr. *Char.* 7 ὅταν γε τοὺς καθ' ἓνα ἀποκναίση.

πλατειάσδοισαι, 'with their ā, ā, ā.'

89. μᾶ: simply an exclamation, common in Herondas, 'my word!'

90. πασάμενος, 'buy your slaves before you order them about'; cf. Soph. *O. C.* 839 μὴ 'πίτασς' ἂ μὴ κρατεῖς.

91. Κορίνθιαi . . . ἄνωθεν, 'an old Corinthian family.' Syracuse was founded from Corinth.

93. δωρίσδεν, 'I suppose Dorian folk may speak in Dorian.'

94, 95. On construction see vii. 126.

Μελιτώδες = Persephone.

ἁμῶν καρτερός, 'master over us.'

πλὰν ἐνός, 'save only one': sc. 'the king.'

κενεάν: sc. χοῖνικα (Herond. iii. 33 ἐκ τετρημένης ἡθεῖ), 'I am not afraid of you cutting down my rations.' Wuestemann's explanation is the only one available; 'that the daily rations of a slave—a *modius* or χοῖνιξ—was measured out and levelled down with a scraper.' (ἀπόψηστρον, Herond. vi. 30: ἀπομάκτρας τὰς σκυτάλας αἰς ἀποψῶσι τὰ μέτρα, Hesych.) A stingy bailiff would level it down till the measure was almost empty, and so could be said κενεάν ἀπομάττειν: cf. Theophr. *Char.* 17 (30) φειδωνίᾳ μέτρῳ τὸν πύνδακα ἐγκεκρουσμένῳ μετρεῖν αὐτὸς τοῖς ἔνδον τὰ ἐπιτήδεια σφόδρα ἀποψῶν.

97. ἂ τὰς Ἀργείας. For order of words cf. vii. 11; xiii. 19; Plato, *Epig.* 5 τὸν Νυμφᾶν θεράποντα φιλόμβριον ὑγρὸν αἰοιδόν: Herond. iii. 38 τὴν μάμμην γρηὺς γυναικα.

100. Catullus, lxiv. 96 'quaeque regis Golgos quaeque Idalium frondosum.'

ἐφίλασας: cf. vii. 95.

101. Ἐρύκαν: the same as Eryx (in Sicily).

χρυσῶ παίζουσ', 'toying with gold'; a curious expression and hardly what Theocritus wrote (we should expect παῖσδοις'), but not improved by such conjectures as χρυσῶπις δι' (Bergk), Ἐρυκ' ἄν Χρυσῶ παίζουσ' (or παίζεις) Ἀφροδίτῃ (Ahrens), χρυσῶ στίλβοις' (Stadt Müller), or what is open to any one to suggest, χρυσῶ παῖς δι'.

106, 107. ἀθανάταν . . . Βερενίκαν: cf. xvii. 34 sqq. and Introduction.

ἀπὸ θνατᾶς: Isocr. 119 b ἐπειδὴ Ἡρακλῆς μετήλλαξε τὸν βίον θεὸς ἐκ θνητοῦ γενόμενος.

110. Βερενικεία: cf. *Iliad* xiii. 67 Τελαμώνιον υἱόν: *Odyss.* xviii. 353, &c.

111. πάντεσσι καλοῖς. A neuter adjective used substantively without article can have πάντα attached as attribute; cf. viii. 40; Demosth. viii. 9 ἐπὶ πᾶσι δικαίοις συμβουλευέιν.

112. 'Beside him lie all the fruits of the season, all the fruits of the trees.'

δρὺς ἄκρα: division for ἀκρόδρυα: see Xen. *Oecon.* xix. 19. δρῦες here 'trees' in general not 'oaks'; cf. Hesiod, Ἔργ. 233.

παρ μὲν οἱ. We may either scan as a dactyl adding this to the passages when the F of οἱ is neglected, (cf. *Iliad* vi. 101 οὐδὲ τίς οἱ: *Ib.* 90 πέπλυν ὃ οἱ δοκέει. Add *Iliad* ii. 665; xi. 339; xxiii. 865; xxiv. 72, in all of which γάρ precedes); or (2) we may scan as spondee παρ μὲν F' and elide the οἱ. See *Monro, Hom. Gram.* 376; *Odyss.* ix. 360 ὥς ἔφατ' αὐτὰρ F' αὖτις.

119. βρίθοντι: see crit. note. βρίθοντες is impossible after χλωραὶ σκιάδες, even if δρόσοι . . . τιθέντες is allowed in Aesch. *Agam.* 545, where the words are far separated. Nicander (*Ther.* 329) has καταψηχθέντος ἀκάνθης, but on false analogy to adjectives in -εις (*Odyss.* xvi. 123 ὑλήεντι Ζακύνθῳ: Nicand. *Alex.* 48 ποιήεντος χαμελαίης). Nor can the occasional use of dual masculine forms be quoted in support of this: see *Soph. O. C.* 1678. Given βρίθοντι as the original the corruption is easily explained through the confusion of the sign for es (ῖ) with ῑ. For hiatus cf. v. 10. Tr., 'and green bowers are built with weight of dill.' For construction cf. xiii. 29; Xen. *Cyrop.* i. 4. 28 ἤκειν ἰδρῶντι τῷ ἵππῳ. Fritzsche and Hartung mark a lacuna at σκιάδες, so that βρίθοντες ἀνήθῳ is end of the following line.

122. ὄζον ἀπ' ὄζω, 'flying from branch to branch'; cf. Arist. *Acharn.* 235 διώκειν γῆν πρὸ γῆς.

123. ἐκ: made of; cf. xxi. 11; *A. Pal.* v. 157 ζώνιον ἐξ ἀνθέων.

125, 126. ἃ Μίλατος ἐρεῖ. This seems by the rhythm and absence of conjunction to go with the preceding not the following line. What Miletus—the great wool-growing district—says is therefore 'μαλακώτεροι ὕπνω' (cf. v. 51), a commendation of the quality.

127. ἄλλα, 'another' for this year's festival. Theocritus looks back at the previous year as Bion (*Epit. Adon. ad fin.*) looks forward to the next, λήγε γόων Κυθήρεια, τὸ σήμερον ἴσχεο κομῶν. δέϊ σε πάλιν κλαῦσαι, πάλιν εἰς ἔτος ἄλλο δακρῦσαι.

128. τὰν μὲν . . . τὰν δέ. The passage suffers clearly by being

over condensed; this line proceeds as if we had had already mention of a second κλίνη for Cypris.

129. ἐννεακαίδεκα: for ἐννεακαιδεκετής, ἐτῶν or the termination -ετης being easily understood from the preceding, cf. xxvi. 29; *Iliad* xxii. 349 δεκάκις τε καὶ εἰκοσινήριτ' ἄποινα.

130. πυρρά: fem. sing.; sc. θρίξ. Cf. *Epit. Adon.* 12:

καὶ τὸ ῥόδον φεύγει τῷ χείλεος ἀμφὶ δὲ τήνῃ
θνάσκει καὶ τὸ φίλαμα τὸ μήποτε Κύπρις ἀφήσει.
Κύπριδι μὲν τὸ φίλαμα καὶ οὐ ζώντος ἀρέσκει
ἀλλ' οὐκ οἶδεν Ἀδωνις ὅ νιν θνάσκοντ' ἐφίλασεν.

132. ἄμα δρόσῳ, 'when the dew is fresh on the ground.

134. ἐπὶ σφυρά, 'ut defluat vestis superior pars ad talos zona, sc. retenta. Parant se mulieres ad κομμὸν qualis deinceps canitur,' Paley; cf. *Iliad* xxii. 80. But κόλπον does not necessarily mean the folds about the breast; cf. *Ap. Rhod.* iv. 947:

παρθενικαὶ δίχα κόλπον ἐπ' ἱζύας εἰλίξασαι
σφαίρῃ ἀθύρουσιν περιηγεί.

'Gathering the folds about the waist'; cf. Theocr. xxvi. 17.

139. γεραίτερος: cf. xxv. 48; *Odys.* vii. 156 δς δὴ Φαίηκων ἀνδρῶν προγενέστερος ἦεν: *Iliad* v. 898 καὶ κεν δὴ πάλαι ἦσθα ἐνέρτερος Οὐραγιάνων, where the comparative seems equally to be used for the superlative.

141. Δευκαλίωνες, 'Deucalion and his sons' (Hiller), or 'such men as were Deucalion' as Greek says, Ἡρακλέες τε καὶ Θησέες (Plato, *Theaet.* 169 b).

142. Πελοπηιάδαι: cf. *Pind.* N. viii. 21.

ἄκρα: neut. for masc. 'the pride of Argos'; cf. xx. 31; x. 29, note; *Aesch. Eumenid.* 489 κρίνασα δ' ἀστῶν τῶν ἐμῶν τὰ βέλτατα: *Id. Persae* 1 τάδε μὲν Περσῶν . . . πιστὰ καλεῖται.

143. ἴλαθι: an Alexandrian form, *Ap. Rhod.* iv. 1600; Homer has ἴλθθι.

ἐς νέωτα, 'next year.'

144. ἦνθες: sc. φίλος.

145. τὸ χρῆμα: in apposition to ἡ θήλεια. τὸ χρῆμα is something colloquial; 'ain't she wonderful? the woman's happy for her learning, most happy for her voice.'

147. κεῖς οἶκον: sc. ἀπέναι, *Arist. Frogs* 1279 ἐγὼ μὲν οὖν ἐς τὸ βαλανεῖον βούλομαι. So in Shakespearean English 'he shall with speed to England' (*Hamlet*). Note how here as in *Idyll* i and elsewhere Theocritus brings us back at the close to the commonplace of daily life. 'So with the song still in her ears ends the incorrigible Gorgo' (M. Arnold).

149. χαῖρε Ἀδων: the hiatus is allowed on the analogy (though false) of χαῖρε ἄναξ. xvii. 135.

Ἀδων: a colloquial form of the name; cf. Ἀρτεμῖς = Ἀρτεμίσια (Herond.); Αὐτοκλῖς = Αὐτοκλής (*Inscr.*).

XVI.

The circumstances of the poem have been dealt with fully, *Introd.* p. 5 *sqq.* It is an ungenerous money-making age, in which the arts are scorned, the claims of friendship and hospitality neglected, all the true uses of wealth forgotten; men care no longer for the great deeds nor the song in which alone great deeds shall live, remembering not that but for the singers of old the heroes had been lost to memory, and from the Muses glory comes to men. Yet is it labour spent in vain to address oneself to the covetous; gold they have and ever shall desire, but I will choose men's honour and men's love, and with the help of the Muse will yet find a friend. Some one will arise who yet in this age will do a deed of fame; for now war is upon the land; Carthage and Syracuse are putting on their armour, and Hiero stands in our midst like one of the old heroes. Gods of the land cast our enemies out over the sea, all that is left of them, and let our towns and countrysides have peace from the long agony of battle; and let Hiero's fame be carried wide to the uttermost east by song. For many there are whom the Muses love; and may all tell of Sicily her folk, and Hiero. Daughter of Eteocles, ye Graces, let one call me and I will come with my muse, and will not leave you, for all that is fairest among men ye give.

Such is the argument of this fine poem, which starting with a tirade against a selfish time ever exalts the power of song, and turns at the last gracefully to praise of Hiero and outburst of prayer for Sicily's deliverance. The theme is complex, but the leading *motif* of the whole is the honour of poetry and vindication of the poet's place, as is shown by the key-words: ὕμνεῖν (2), Χάριτας (6), εὖ εἰπόντα (13), αἰδῶν (24), Μουσάων ὑποφήτας (29), αἰδοῖς ὁ Κήριος (44), αἰδοί (50), αἰδαί (57), τημὴν καὶ ἀνθρώπων φιλότητα (66), αἰδοῦ (73), ὕμνεῖν (103), Χαρίτων (108). Indirectly the poem is an appeal on the poet's own behalf, but the claim is pressed rather by suggestion than immediate request. As the first Hiero had honoured the poets of his age — Pindar, Simonides, Bacchylides — as the heroes of Thessaly, and Troy had found their singer, so the latter Hiero is addressed in a poem which by direct mention or constant reminiscence of phrase calls to mind the lyrics of the fifth century. The title Χάριτες, the use of the word Χάριτες in l. 6, the last announcement of attachment to the Χάριτες in l. 104 are full of memories of Pindar and Bacchylides, *Pind. Pyth.* ix. *ad init.*:

ἐθέλω χαλκάσπιδα Πυθιονίκαν
σὺν βαθυζώνοισιν ἀγγέλλων
Τελεσικράτη Χαρίτεσσι γεγωνεῖν.

Bacchylides, v. 9:

σὺν Χαρίτεσσι βαθυζώνοις ὑφάνας
ὕμνον ἀπὸ ζαθέας
νάσου ξένος ὑμετέρων πέμ-
πει κλεεννὰν ἐς πόλιν
χρυσάμπυκος Οὐρανίας κλεινὸς θεράπων.

Bacchyl. xix. (*vid.* on l. 69). The outburst against the wrong use of wealth (Theocr. v. 22-28) echoes Pindar and Bacchylides alike (*vid. ad loc.*), as does the passage 40-58, of which the *motif* is 'carent quia vate sacro.'

1. *H. hymn Apoll.* 189:

Μοῦσαι μὲν θ' ἅμα πᾶσαι ἀμειβόμεναι ὀπὶ καλῇ
ὑμνεῦσιν ῥα θεῶν δῶρ' ἄμβροτα ἤδ' ἀνθρώπων
τλημοσύνας.

Hesiod, *Theog.* 43:

αἱ δ' ἄμβροτον ὄσσαν ἰεῖσαι
θεῶν γένος αἰδοίων πρῶτον κλείουσιν ᾠοδῇ.

Matthew Arnold, *Empedocles*:

'First hymn they the Father
Of all things; and then
The rest of immortals
The action of men.'

2. ὑμνεῖν . . . ὑμνεῖν: *vid.* *Intro.* p. 41.

κλέα ἀνδρῶν: *Iliad* ix. 524 τῶν πρόσθεν ἐπευθόμεθα κλέα ἀνδρῶν.

4. 'We are mortals here on earth; let man sing fellow-man.' The careful antithesis of these things is noticeable. Each line falls into two balanced halves: 1-2=3-4; 1 and 2 correspond in alternating order, Διὸς κούραις . . . ὑμνεῖν ἀθανάτους :: αἰοδοῖς . . . κλέα ἀνδρῶν.

5. τίς γάρ, 'then who of all who dwell beneath the grey dawn.' γάρ is used (in Homeric Greek) to introduce a question with a tone of impatience or surprise, *Iliad* i. 122:

Ἄτρεϊδῃ κῦδιστε, φιλοκτεανώτατε πάντων,
πῶς γάρ τοι δάσουσι γέρας μεγάθυμοι Ἀχαιοί;

Monro, *Hom. Gram.* § 348. 4. Here Theocritus after his introductory quatrain plunges abruptly into his complaint against greed.

6. Χάριτας: Pind. *Isth.* v. 26:

σὺν Χάρισιν δ' ἔμολον Λάμπωνος υἱοῖς
τάνδ' ἐς εὐνομον πόλιν.

πετάσας: *sc.* οἶκον. The accus. and dative both being required in the construction, only the latter is actually introduced, *Isoer.* 31 α συμβούλοις χρῶνται, οἱ μὲν τῶν ἀστῶν τοῖς τολμηροτάτοις οἱ δὲ ἐξ ἀπάντων ἐκλεξάμενοι τοῖς φρονιμωτάτοις: cf. *Odys.* iv. 597.

9. ὅ τ(ε): see on xi. 79; *Odys.* v. 356:

ὧμοι ἐγώ, μή τίς μοι ὑφαίνῃσιν δόλον αὔτε
ἀθανάτων, ὅτε με σχεδίδης ἀποβῆναι ἀνώγει.

Homer uses ὅ, ὅτε, ὅτι indifferently = 'in that' or 'because,' *Odys.* viii. 78; xx. 269; v. 340.

11. 'And hide on their chill knees once more their patient head' (Calv.). The poems are personified and represented as begging from house to house, returning empty-handed and blaming their master for their fruitless journey, and sitting dejected, head on hand, till they are sent forth again.

γονάτεσσι is an unexampled form. Homer uses γούνεσσι or γούνασι: so δούρεσσι (Hartung ψυχραῖς ἐν κονίησι). For the imagery cf. Cebes, *Tabula* 9 Λύπη . . . τὴν κεφαλὴν ἐν τοῖς γόνασιν ἔχουσα (Renier).

14. 'Men care not as of old to be praised for noble deeds.' The statement is compressed, but means obviously 'care not for noble deeds nor yet for noble fame.'

ἐπί, 'on the ground of,' Isocr. 44 d ἐφ' ἐκάστῳ τιμᾶσθαι τῶν ἔργων.

15. ὑπὸ κερδέων: not quite equivalent to κέρδει, but 'under the influence of gain,' Demosth. p. 107. 71 οὐδὲ προήχθην οὐθ' ὑπὸ κέρδους οὐθ' ὑπὸ φιλοτιμίας. The use is commoner with adjectives (cf. xxiv. 60, note) and verbs that are only virtually passive, Plato, *Laws* 695 b ὑπὸ μέθης μαίνεσθαι: Thucyd. ii. 85 *ad fin.* ὑπ' ἀπλοίας ἐνδιέτριψεν οὐκ ὀλίγον χρόνον.

16. Join ἄργυρον with πόθεν οἴσεται, 'whence he shall win money,' Arist. *Equites* 800 ἐξευρίσκων ὁπόθεν τὸ τριῶβολον ἔξει: Theocr. xvii. 10.

18. ἀπωτέρω ἢ γόνυ κνάμα, 'the knee is nearer than the shin,' Plaut. *Trinum.* v. 2. 30 'tunica pallio propior'; Arist. *Eth.* ix. 8. 2 καὶ αἱ παροιμίας δὲ πᾶσαι ὁμογνωμονοῦσι, οἷον τὸ "μία ψυχὴ" καὶ "κοινὰ τὰ φίλων," καὶ "ἰσότης φιλότης" καὶ "γόνυ κνήμης ἔγγιον." The equivalent of 'charity begins at home.'

21. ὃς ἔξ ἐμεῦ οἴσεται οὐδέν. The future must bear a modal sense, 'who will have nought from me,' 'who intends to get nothing,' Eurip. *frag.* 33:

γυναῖκα δ' ὅστις παύσεται λέγων κακῶς
δύστηνος ἄρα κοῦ σοφὸς κεκλήσεται.

'He who gets' (or 'shall get') would of course be ὃς ἂν φέρηται: cf. εἰ μαχεῖ with ἐὰν μάχη.

22 *sqq.* The true use of wealth. The retort to churlish greed is given courteously in "δαιμόνιοι": 'Blanda est appellatio qua utitur etiam is qui alterum leniter increpat vel amice admonet' (Ast, *Lex. Plat.*); Plato, *Rep.* 344 d ὦ δαιμόνιε Θρασύμαχε, οἷον ἐμβαλὼν λόγον ἐν νῶ ἔχεις ἀπίνεαι; With the whole passage following cf. Theocr. xvii. 106 *sqq.*; Bacchylides, iii. 13 (addressed to Hiero):

οἶδε πυργωθέντα πλοῦτον μὴ μελαμ-
φαρέϊ κρύπτειν σκότῳ.
βρύει μὲν ἱερὰ βουθύτοις ἑορταῖς,
βρύουσι φιλοξενίας ἀγνιὰ
λάμπει δ' ὑπὸ μαρμαρυγαῖς ὁ χρυσὸς
ὑψιδαιδάλτων τριπόδων σταθέντων
πάροιθε ναοῦ.

Pind. *Nem.* i. 44:

οὐκ ἔραμαι πολλὴν ἐν μεγάρῳ πλοῦτον κατακρύψαις ἔχειν,
ἀλλ' ἐόντων εὖ τε παθεῖν καὶ ἀκούσαι, φίλοις ἐξαρκέων.

24. ψυχᾷ δοῦναι: Horace, *Ode* iv. 7. 19; Simonides 85:

ἀλλὰ σὺ ταῦτα μαθὼν βιότου ποτὶ τέρμα
 ψυχῇ τῶν ἀγαθῶν τλήθῃ χαριζόμενος.

ἀοιδῶν: repeated again in 29 Μουσάων τίειν ὑποφήτας, but this is no tautology, since it is for new emphasis and with a new turn of phrase that the duty of granting somewhat to the arts is insisted on.

27. τραπέξῃ, 'hospitality.' The passage seems suggested by *Odys.* xv. 69:

νεμεσσῶμαι δὲ καὶ ἄλλῳ
 ἀνδρὶ ξεινοδόκῳ, ὅς κ' ἔξοχα μὲν φιλήσιν,
 ἔξοχα δ' ἐχθαίρῃσιν· ἀμείνω δ' αἴσιμα πάντα.
 ἴσόν τοι κακὸν ἐσθ', ὅς τ' οὐκ ἐθέλοντα νέεσθαι
 ξεῖνον ἐποτρύνει καὶ ὃς ἐσσύμενον κατερύκει.

Cf. Theognis, 467 *sqq.*

29. ὑποφήτας, 'the interpreters'; cf. xxii. 116. The poet is the servant by whose mouth the Muses speak. So Vergil 'Musae quarum sacra fero': Ap. Rhod. iv. 1379 Μουσάων ὅδε μῦθος· ἐγὼ δ' ὑπακούος ἀείδω Πιερίδων: Horace 'Musarum sacerdos.'

30. ἐσθλὸς ἀκούσης, 'may win a noble name'; cf. xxix. 21. ἀκούω being used as for the passive of καλέω.

31. Pind. *Isth.* i. *ad fin.*:

εἰ δέ τις ἔνδον νέμει πλοῦτον κρυφαῖον,
 ἄλλοισι δ' ἐμπίπτων γελᾷ, ψυχ-
 ᾶν Αἶδα τελέων οὐ
 φράζεται δόξας ἀνευθεν.

32. ὥσεί τις μακέλα, 'as one whose hands are hardened with the mattock's toil, poor of poor line bewailing hapless poverty'; Shirley (though in very different context):

'Sceptre and crown
 Must tumble down,
 And in the dust be equal made
 With the poor crooked scythe and spade.

33. ἀχὴν: Hesych. ἡχῆνες, πένητες.

ἐκ πατέρων: cf. xvii. 13; xxv. 117; xxiv. 108 ἐκ πατέρων ἀφνειός: the preposition expressing inherited characteristics, 'poor by descent.'

34 *sqq.* Theocritus illustrates his text by the example of the old heroes who but for song would have been lost to memory, but now, doing great deeds and finding a bard, live in the songs of men. Antiochus and Aleuas were kings of Thessaly, contemporaries and patrons of Simonides. The Scopadae were feudal lords of the territory of Crannon in Thessaly; the head of the house, Scopas, son of Creon, was addressed by Simonides in a song of which Plato (*Protag.* 339 b) preserves the famous fragment: ἀνδρα ἀγαθὸν μὲν ἀλαθέως γενέσθαι χαλεπὸν χερσὶ τε καὶ ποσὶ καὶ νόφ τετράγωνον ἀνευ ψόγου τετυγμένον.

35. πενέσται, 'serfs.'

ἀρμαλὴ, 'the portions of food assigned month by month to each dependent'; cf. on xv. 95. The word is used by Hesiod; then revived, as were many obsolete words, by the Alexandrians. Ap. Rhod. i. 393; Leonidas, 95 (Geffck.).

ἔμετρήσαντο, 'had measured to them'; cf. Hesiod, *W. and D.* 349 εἴ μὲν μετρεῖσθαι παρὰ γείτονος εἴ δ' ἀποδοῦναι.

34-39. Note the careful antithetical arrangement of these lines: 34, 35=36, 37=38, 39; πολλοί=πολλοί=μυρία.

38. ἐνδιάσκειν, 'drove afield'; but the word is not elsewhere used transitively; *vid.* Liddell and Scott. [Hence ἐνδι' ἄγεσκον, Graefe; ἐνδι' ἔλασκον, Meineke; most unlikely after ἐλαυνόμενοι in 36. Or if change is necessary we might read ἐνδιοὶ ἔσχον, cf. l. 95. ἐνδιός and ἐνδιος are both used. ποίμναις for ποίμενες, Voss.]

39. ποιμένες ἐκκριτά: for rhythm cf. xxii. 49.

40. ἀλλ' οὐ σφιν τῶν ἦδος. There is a Homeric ring in the line; *Odys.* xxiv. 95 αὐτὰρ ἐμοὶ τί τόδ' ἦδος ἐπεὶ πόλεμον πολύπενσα; cf. *Iliad* xviii. 80; *A. Pal.* v. 291.

41. εὐρεῖαν σχεδίαν: Leonidas, 94 (*A. Pal.* vii. 67):

εἰ καὶ σοὶ μέγα βρίθεται ὀκρυέσσαι
βάρει ἀποφθιμένων.

Both expressions are chosen in order to call to the mind a picture of a vast throng of spirits embarking (see Geffcken on Leonidas, *loc. cit.*).

42. τὰ πολλὰ καὶ ὄλβια, 'the wealth they had on earth.' *A. Pal.* vii. 326:

τόσσ' ἔχω ὅσσ' ἔμαθον καὶ ἐφρόντισα καὶ μετὰ Μουσῶν
σέμν' ἐδάην· τὰ δὲ πολλὰ καὶ ὄλβια τῷφός ἐμαρψεν.

43. ἔκειντο: see on ii. 124. The sentiment is repeated by Horace, *Od.* iv. 9. 25:

'Vixere fortes ante Agamemnona
Multi, sed omnes illacrimabiles
Urgentur ignotique longa
Nocte carent quia vate sacro.'

Pind. *Nem.* vii. 17; *Ol.* x. 109:

καὶ ὅταν καλὰ ἔρξαις, αἰοιδᾶς ἄτερ,
'Αγησίδαμ', εἰς 'Αἶδα σταθμόν
ἀνὴρ ἵκηται, κενεὰ πνεύσαις
ἔπορε μόχθῳ βραχύ τι τερπνόν·
τὴν δ' ἄδυεπὴς τε λύρα
γλυκύς τ' αὐλὸς ἀναπάσσει χάριν.

44. ὁ Κῆριος: Simonides, 556-468 B.C., the first of the great writers of 'epinikia'; author also of Paeans, Dithyrambs, Hymns, and other forms of Lyric poetry of which fragments remain.

αἰόλα: not 'in varied style,' i.e. different forms of lyrics, but a song of varied mood and rhythm, as Pind. *N.* iv. 24 ποικίλον κιθαρίζων: *A. Pal.* ix. 584 αἰόλον ἐν κιθάρα νόμον ἔκρεκον. Dryden's 'Alexander's Feast' is an αἰόλον μέλος.

46. ὀπλοτέροις, 'posteris.' In Homer=younger; as here, *A. Pal.* iv. 2. 6, where παλαιότερων and ὀπλοτέρων are opposed. In *A. Pal.* ii. 362 ὀπλοτέρος κῶμος = New Comedy.

ἵπποι: cf. *Pind. Ol.* i. 18; *Bacchyl.* v. 37:

ξανθότριχα μὲν
Φερένικον Ἀλφεὸν παρ' εὐρυδίναν πῶλον ἀελλοδρόμαν
εἶδε νικασάντα χρυσόπαχυν Ἀῶς.

48. Λυκίων. Sarpedon and Glaucus; *Iliad* xv.

49. Κύκνον. The story of Cyenus was related in the 'Cypria.' See *Herod.* ii. 116; *Proclus, Chrestom.* i. ἔπειτα Ἀχιλλεὺς αὐτοὺς τρέπεται ἀνελὼν Κύκνον τὸν Ποσειδῶνος: *Quint. Smyrn.* iv. 153.

ἀπὸ χροαῖς: see on xiv. 68.

52. ἔσχατον: not 'lowest' (as Fritzsche), but furthest; 'at the limit of the world.' *Odysseus*, in *Odys.* xi, sails beyond the sunset to the world of the dead. Cf. *Soph. O. T.* 177; *Hesiod, Theog.* 621:

ἐνθ' οἷγ' ἄλγε' ἔχοντες ὑπὸ χθονὶ ναιετάοντες
εἶατ' ἐπ' ἐσχατὴν μεγάλῃς ἐν πείρασι γαίης.

55. βουσί . . . ἀμφ' ἀγελαίαις: cf. *Bacchyl.* x. 43 οἱ δ' ἐπ' ἔργοισιν τε καὶ ἀμφὶ βοῶν ἀγέλαις θυμὸν αὔξουσιν.

57. ὤνασαν: cf. vii. 36.

σφεας: as monosyll. σφεῶς. For the sense cf. *Spenser, Ruines of Time*:

'For not to have been dipt in Lethe lake
Could save the son of Thetis from to die;
But that blind bard did him immortal make
With verses dipt in dew of Castalie.'

60. κύματα μετρεῖν, 'to count the waves.' Expressions of size and number are constantly confused in Greek; *Soph. Ajax* 130 μακρὸς πλοῦτος: *Herod.* i. 203 ὄρος πλήθει μέγιστον: *vid. Lobeck, Ajax, loc. cit.*

61. ὅσσ' ἀνεμος, 'which the wind drives shoreward with the grey sea.' It seems better to take μετὰ as coupling γλαυκᾶς ἁλὸς to ὅσσα, than to join ἀνεμος μετὰ γλαυκᾶς ἁλὸς. The whole surface of the sea seems to be driving coastwards; cf. *Catullus* 'Sea-picture' (lxiv. 274):

'Post, vento crescente, magis magis increbrescent,
Purpureaque, procul nantes, a luce refulgent.'

For μετὰ cf. *Plato, Rep.* 591 b δικαιοσύνην μετὰ φρονήσεως κτωμένην. (*Paley* translates 'vis venti cum vi maris'; so *Hiller*.) For the expression cf. *Verg. Georg.* ii. 108.

62. ὕδατι νίξειν. The ι is lengthened before a liquid; cf. xxii. 121; xi. 45; *Iliad* xii. 459; see *Monro, H. G.* § 371.

πλίνθον: 'laterem lavare.' *Terence, Phorm.* i. 4. 9.

63. παρειπεῖν, 'to win to better things'; see *Iliad* vi. 337. I have taken this—the reading of three MSS.—as yielding the best sense. The *vulgata lectio* is παρελθεῖν = 'to get the better of,' but usually 'to get the better of by craft,' not suitable here.

παρέλκειν (Hemsterh.) παρασπᾶν (Briggs) means 'to draw away from the *right path*.' παραινεῖν, Warton (Bergk, Hiller), does not take an accusative. C. Hartung's παρέρπειν ('subdole accedere') is bad. Cf. generally Theognis, 105:

δειλοὺς εὖ ἔρδοντι ματαιοτάτῃ χάρις ἐστίν,
ἶσον καὶ σπείρειν πόντον ἄλδος πολιῆς.

64. χαιρέτω, 'farewell to him'; cf. xxvii. 15; Herond. vi. 31 χαιρέτω φίλῃ πολλὰ εὐόσα τοίῃ. Often in Attic, Eurip. *Medea* 1044 χαιρέτω βουλευματα τὰ πρόσθεν.

65. ἔχοι ἥμερος: cf. on ii. 45; Callim. vi. 68 σχέτλιος ὅσσα πάσαιτο τόσων ἔχεν ἥμερος αὐτῆς: cf. Pind. *Nem.* viii. 64:

χρυσὸν εὐχονται, πεδῖον δ' ἔτεροί
ἀπέραντον ἐγὼ δ' ἀστοῖς ἄδων
καὶ χθονὶ γυῖα καλύψαιμ'
αἰνέων αἰνητά.

67. εἰλοίμαν. The opt. without ἄν in 1st person expresses not unfrequently *willingness*; *Odys.* vii. 314 οἶκον δέ τ' ἐγὼ καὶ κτήματα δοίην = *dare velim not dederim*: *Iliad* xv. 45; Theocr. xxix. 38 κῆπὶ τὰ χρύσεια μᾶλα . . . βαίην, 'I should like to go': Pind. *Pyth.* iv. 118 (210) οὐχ ἰκοίμαν, 'I would not go'—'*nolim venire*' (*Opinio cum voluntatis quadam significatione*, Hermann).

69. ὁδοί: here, literally, 'journeyings.' Others read αἰοιδᾶν with majority of MSS.; ὁδός is then metaphorical. Cf. Bacchyl. 19 *ad init.* πάρεστι μυρία κέλευθος ἀμβροσίων μελέων: and after ὁδὸς κέλευθος, οἶμος, in Pindar.

71. Here Theocritus passes to the address to Hiero. Yet even in this age there is hope for heroic song. The world has not yet run its course; and great deeds will once more be done: there is the stir of war throughout the land, and a new champion of Hellenic freedom has arisen—Hiero: and my song will find a worthy subject of praise.

μήνας ἄγων: cf. Aratus, 551:

ἐν τοῖς ἥελιος φέρεται δυοκαίδεκα πᾶσιν
πάντ' ἐνιαυτὸν ἄγων.

Verg. *Georg.* i. 5:

'Vos, o clarissima mundi
Lumina! labentem caelo quae ducitis annum.'

72. ἵπποι: the horses of the Sun (not a reference to Olympia as Vahlen would have it). Mimnermus, *frag.* 12:

ἥελιος μὲν γὰρ πόνον ἔλλαχεν ἥματα πάντα,
οὐδέ ποτ' ἀμπαυσις γίγνεται οὐδεμία
ἵπποισιν τε καὶ αὐτῷ.

75. Ἴλου: cf. *Iliad* x. 415 θείου παρὰ σήματι Ἴλου.

76. Φοίνικες: the Carthaginians; see *Introd. loc. cit.*

77. ἄκρον σφυρόν: the extreme spur; Musaeus, 45 ὅσσοι ναιετάσκον ἀλισταφείων σφυρὰ νήσων. The phrase is merely a geographical description of the Carthaginian city, and does not

imply that Sicily was not occupied by the invader. Kniper's *Αιλύβης* is not needed.

ἐρρίγασιν, 'shudder'; excitement of preparation, rather than fear, seems to be meant. The word can hardly without further designation mean 'horrent armis' (as Rumpel, *Lex. Theocr.*).

78. βαστάζουσι . . . μέσα δοῦρα, 'grip by the middle.' Cf. Aesch. *Eumenid.* 158 ἔτυψεν δίκαν διφρηλάτου μεσολαβεῖ κέντρῳ, 'gripped by the middle to give the blow force.'—Sidgwick. For μέσος cf. ἔχει μέσος, Arist. The threatening war is graphically described in the image of troops preparing for instant battle.

82. αἱ γὰρ . . . Another Homeric echo; *Iliad* ii. 371 αἱ γὰρ Ζεῦ τε πάτερ καὶ Ἀθηναίῃ καὶ Ἀπόλλων. With this fine prayer for blessing on the arms of Syracuse, and expulsion of her enemies from the island, cf. Pind. *Pyth.* i. (to Hiero I) 134:

Ζεῦ τέλειε· . . . σύν τοι τίν κεν ἀγῆτῃρ ἀνὴρ,
νίῳ τ' ἐπιτελλόμενος δᾶμον γεραί-
ρων τράποι σύμφωνον ἐφ' ἄσυχίαν.
λίσσομαι, νεῦσον, Κρονίων, ἄμερον
ὄφρα κατ' οἶκον ὁ Φοῖνιξ, ὁ Τυρσανῶν τ' ἀλαλατὸς ἔχῃ ναυ-
σίστονον ὕβριν ἰδὼν τὰν πρὸ Κύμας·
οἷα Συρακοσίαν ἀρ-
χῶ δαμασθέντες πάθον,
ἠκυπόρων ἀπὸ ναῶν,
ὅς σφιν ἐν πόντῳ βάλεθ' ἀλικίαν,
'Ελλάδ' ἐξέλλκων βαρείας
δουλίας.

83. Ἐφυραῖον. Ephyra is the old name of Corinth; of which city Syracuse was a colony: cf. xv. 91.

κούρη: Persephone. ματρί: Demeter; the special divinities of Sicily. Bacchyl. iii. 1:

ἀριστοκάρπου Σικελίας κρέουσιν
Δάματρα ἰοστέφανόν τε κούραν ὕμνει.

Cf. Pind. *Ol.* vi. 160 where Ζεὺς Αἰτναῖος is added as a third to the gods of Syracuse.

84. Λυσιμελείας: Thucyd. vii. 53.

86. ἀγγέλλοντας, 'with news of disaster.' For the present cf. Demosth. *Crown.* § 169 ἐσπέρα μὲν γὰρ ἦν ἦκε δ' ἀγγέλλων τις ὥς . . . ἡ Ἐλάτεια κατέληπται. The sense differs from that of the future ('that they may tell'), and conveys an idea of hurried flight and confused telling of the news, without discrimination of time.

87. Cf. Herod. vi. 27 ἀπὸ ἑκατὸν καὶ εἴκοσι εἰς μόνος ἀπέφυγε.

89. *Vid.* Introd. p. 6. Theocritus refers not only to the impending war with Syracuse but to the years of struggle under Pyrrhus, when the land was laid waste, and the subsequent return of the Carthaginians.

91. A charming picture of peaceful country sides, the more effective by contrast with the heroic tone of the preceding lines.

92. βληχοῖντο. From a Doric form βληχέομαι; *vid.* Dialect, § 3 (α).

93. σκνιφαῖον: ἄπ. λεγ. from σκίφος, 'twilight.' The adjective is used as in 95, &c.

ἐπισπεύδοιεν: tersely put for 'warn him to hasten.'

95. 'What time the cicada in the thickets, watching the shepherds at their noontide toil, makes its loud music in the boughs.' The summer ploughing is obviously meant; see Hesiod, *Ἑργ.* 460, where Paley points out that there were three seasons for ploughing: (1) late autumn; (2) in spring, after the land had been benefited by the frost (πολεῖν); (3) in summer, for a second crop (νεῶσαι). νεῖος is land thus ploughed three times (*dist. novalia*). Cf. generally Alcaeus, 39:

τὸ γὰρ ἄστρον (dog-star) περιτέλλεται
ἀ δ' ὥρα χαλέπα, πάντα δὲ δίψαις ὑπὸ καύματος
ἄχει δ' ἐκ πετάλων ἀδεία τέττιξ, πτερύγων ἄπο,
κακχείει λιγύραν πύκνον αἰοῖδαν.

96, 97. 'And the spiders spin out their webs on the armour.' Bacchyl. *frag.* 13 (Bergk=46 Kenyon):

ἐν δὲ σιδαροδέτοις πόρπαξιν αἰθᾶν
ἀραχνᾶν ἱστοὶ πέλονται.

ἀχει: indicative, because ἀνίκα is here a relative time-adverb (not a conjunction)—see Sonnenschein, *Syntax*—defining further the implied thought 'in the summer time.'

διαστήσαντο, 'weave loosely.' Plato (*Phaedrus* 268 a) calls a loosely woven work ἥτριον διεστηκός. [W. Schulze, *Hermes* xxviii. p. 30, assumes a word δια-στέομαι = to weave, from which this aorist is to be derived, not from δίστημι: διαστική is given = a spider's web, and Hesych. has ἐνδίαστρα = κλώσμα. J. A. Hartung as usual emends διῶστουργοῖντο: but the usual derivation is not impossible.]

97. ἔτι μηδ': for μηκέτι, 'no longer.' Cf. Soph. *O. T.* 24 πόλις γὰρ . . . ἔτ' οὐχ οἶα τε.

99. Hiero's fame is to be carried far east to the Euphrates, and northward into Thrace—far away from his own land. Cf. Propert. ii. 7. 18 'gloria ad hibernos lata Borysthenidas.'

104. See *Intro.* The mention of Orchomenus is led up to by the reminiscences of Pindar, and is introduced to represent the Χάριτες as ἀρχαῖαι θεαί (Holzinger, *Philolog.* li. p. 193). Eteocles, son of Cephissus, king of Orchomenus, was (according to the Scholiast) the first to sacrifice to the Χάριτες as divine.

105. Ὁρχομενὸν Μινυεῖον: cf. *Odys.* xi. 284. The feud between Thebes and Orchomenus dated from prehistoric times. In 364 Orchomenus was destroyed by her rival.

106. 'If none call me I will abide here: but if any call, boldly will I go forth with my song'; i.e. if anywhere I can gain recognition I will go there and try my fortune boldly.

108. ὕμμε = Χάριτες. For the conception of Χάριτες here, cf. Theognis, i 138:

ᾧχετο μὲν Πίστις μεγάλη θεός, ᾧχετο δ' ἀνδρῶν
Σωφροσύνη· Χάριτές τ', ᾧ φίλε, γῆν ἔλιπον.

'The Graces are the representatives of a civilizing moral law. Where they are, there are rules, manners, harmony, and that ineffable magic power from which spring the charm and grace of spiritual life.' Buchholz on Theog. *loc. cit.* Pind. *Ol.* xiv. 3:

ὦ λιπαρᾶς ἀοίδιμοι βασίλειαι
 Χάριτες Ὀρχομενοῦ, παλαιγόνων Μινυῶν ἐπίσκοποι,
 κλυτ' ἐπεὶ εὐχομαι· σὺν ὕμνῳ γὰρ τά τε τερπνὰ καὶ
 τὰ γλυκεὰ γίγνεται πάντα βροτοῖς·
 εἰ σοφὸς εἰ καλὸς εἴ τις ἀγλαὸς ἀνὴρ.

XVII.

Vid. *Intro.* p. 2 *sqq.* and *Ib.* 27 *sqq.*; date 273-271; place of composition Alexandria.

1. ἐκ Διὸς ἀρχώμεσθα. The same words form the opening line of the *Phaenomena* of Aratus. That poem is probably to be dated 275 B.C., and as it at once became famous the phrase is frequently set down as Aratus' (*A. Pal.* xii. 1 ἐκ Διὸς ἀρχώμεσθα καθὼς εἶρηκεν Ἀρατος); we can hardly refuse to believe that Theocritus intentionally used the other poet's words, although the phrase is little more than a formula; cf. Hesiod, *Theog.* 48 (Ζῆνα) ἀρχόμεναί θ' ὕμνευσι θεαὶ λήγονσί τ' ἀοιδῆς: Theognis 1:

ὦ ἄνα Λητοῦς νιέ, Διὸς τέκος, οὔποτε σείδ
 λήσομαι ἀρχόμενος οὐδ' ἀποπνόμενος.
 ἀλλ' αἰεὶ πρῶτον σέ καὶ ὕστατον ἐν τε μέσοισιν
 αἰίσω.

ἐς Δία λήγετε, 'cease with Zeus'; cf. xiii. 15; xiv. 28; but *Iliad* ix. 97 ἐν σοὶ μὲν λήξω σέο δ' ἄρξομαι.

2. αὐδῶμεν, 'sing of' (Pind. *Ol.* i. 12).

3, 4. ἐνὶ πρῶτοις, κ.τ.λ.: cf. Theognis (quoted above). Aratus, 14 τῷ μιν αἰεὶ πρῶτόν τε καὶ ὕστατον ἰλάσκονται: Demosth. xxv. 8 τὰ τοιαῦτα θηρία ὦν μέσος καὶ τελευταῖος καὶ πρῶτός ἐστιν οὗτος: Milton, *Paradise Lost*, v. 165 'Him first, Him last, Him midst and without end.'

4. προφερέστατος ἄλλων: cf. Ap. Rhod. i. 180 ποδωκῆέστατον ἄλλων: cf. l. 121 μοῦνος προτέρων: Thucyd. i. 1 πόλεμος ἀξιολογᾶτος τῶν προγεγενημένων.

8. ὑμνήσαιμ', 'I am fain to sing'; cf. xvi. 67, note.

ὑμνήσαιμ'. ὕμνοι: cf. *Intro.* p. 112 *sqq.* The whole of this introductory paragraph 1-12 affords a good example of Theocritean symmetry, the whole dividing into six couplets, each complete in itself, and forming an antithesis with the following.

13 *sqq.* The encomium deals first with Ptolemy Lagenes, the father of Ptolemy II, and with the divine rights paid to the house (13-26); then with Berenice, the mother of the king (27-52). On these persons and on their deification see *Intro.* p. 3 *sqq.*

13. ἐκ πατέρων οἶος μὲν ἔην, 'how great was Ptolemy in virtue of his race in doing mighty deeds.'

ἐκ πατέρων: see note on xvi. 33 (not 'ut a parentibus ordiar' as Wuestemann).

οἶος ἔην is *exclamatory* ('qualis erat ad opus perficiendum,' Ameis), and the infinitive is *epexegetic* as in xxii. 2 φοβερὸν πῦξ ἐρεθίζειν: cf. *Odyss.* ii. 272 οἶος κείνος ἔην τελέσαι ἔργον τε ἔπος τε. Beware of confounding this construction with the wholly different consecutive use of οἶος with infinitive, *Xen. Anab.* ii. 3. 13 οὐ γὰρ ἦν ὥρα οἷα τὸ πεδίον ἄρδεν (ὥρα τοιαύτη ὥστε ἐν αὐτῇ ἄρδεν), cf. note on xxx. 6. In this latter use the οἶος must be joined immediately with the infinitive, and the copula, if expressed, must stand *before* the οἶος. The usages are quite wrongly given in Liddell and Scott, who apparently treat οἶος as a demonstrative, but *Arist. Vespae* 970 ὁ δ' ἕτερος οἶός ἐστιν οἰκουρὸς μόνον = the other is more as a watch-dog is, i.e. ἐστὶν οἶος οἰκουρὸς ἐστίν. In *Plato, Phaedr.* 256a οἶός ἐστιν μὴ ἂν ἀπαρνηθῆναι read ἐστὶν οἶος μὴ ἂν ἀπαρνηθῆναι. Harpocration's note (οἶος εἶ καὶ οἶός τε εἶ τὸ μὲν χωρὶς τοῦ τε σημαίνει τὸ βούλει τὸ δὲ σὺν τῷ τε τὸ δύναται) has no support in fact.

14, 15. Λαγείδας = Ptolemy I (Soter), who was either the son of Lagos and Arsinoe, or son of Philip and Arsinoe, and stepson to Lagos, who afterwards had Arsinoe to wife. We should expect Λαγίδας, but this form is attested by inscriptions, *C. I. G.* 2613.

φρεσὶν ἐγκατάθοιτο: *Simon.* lxxxv. 5 στέρνοισι ἐγκατέθεντο. For the whole passage cf. *Callim.* i. 87 ἐσπέριος κείνός γε τελεῖ τά κεν ἦρι νοήση.

16. πατήρ, sc. θεῶν: 'pater superum iam signat honore,' *Verg. Aen.* vi.

17. δόμος . . . οἶκος: 'hoc nomine totum significat illo partem,' *Lobeck (Ajax 65)*; *Pind. N. i.* 112. Teiresias prophesies of Heracles that δεξάμενον θαλερὰν Ἥβαν (*l.* 32) ἀκοιτὶν καὶ γάμον δαΐσαντα παρ Διὶ Κρονίδᾳ σεμνὸν αἰνήσειν δόμον.

19. αἰολομίτρας: *vid.* *Callim.* iv. 168 (quoted below, *l.* 58).

20. Ἡρακλῆος: *vid.* note on 14. Whichever genealogy is adopted the Ptolemies were connected with the house of Macedon, and therefore claimed descent from Heracles.

21. τετυγμένα ἐξ ἀδάμαντος: cf. xv. 123; xxviii. 8.

22. θαλίας ἔχει: sc. Heracles, who

μετ' ἀθανάτοισι θεοῖσι

τέρπεται ἐν θαλίᾳ καὶ ἔχει καλλίσφυρον Ἥβην,

Odyss. xi. 603.

23. υἱωνῶν . . . υἱωνοῖσιν: cf. *Tyrtaeus*, xii. 30 καὶ παίδων παῖδες καὶ γένος ἐξοπίσω: *Eurip. H. F.* 7 οἱ Κάδμου πόλιν τεκνοῦσι παίδων παισὶ, by which 'significatur ex una eademque generis propagatione paullatim prolem prognatam esse' (*Klotz*). Here the phrase expresses all the line of the house of Heracles, not only Ptolemy and Alexander (the ἀμφώ of *l.* 26); *Scholiast* χαίρων ἐπὶ τοῖς τῶν ἐκγόνων νιοῖς καὶ ἀπογόνους ἀπαθαντισθεῖσιν.

24. ἐξέiletο γῆρας: *Soph. O. C.* 607:

μόνοις οὐ γίγνεται

θεοῖσι γῆρας οὐδὲ καθθανεῖν ποτε.

μελέων: cf. *Odys.* vi. 140 ἐκ δέος εἴλετο γυνίαν: Quint. Smyrn. viii. 494 οὐνεκά οἱ στονόεντα Θέτις μελεδήματα γυνίαν ἐξέλετο.

25. νέποδες: see Liddell and Scott, s.v.; Eustath. at *Odys.* iv. 404 νέπους κατὰ γλῶσσάν τινα ὁ ἀπόγονος. This is doubtless the meaning in Homer and the Alexandrian writers, the word being connected with ἀνεψιός, 'nepos,' Sansk. 'nápāt' (Vaníček, p. 428). In late writers it is used as = ἰχθύς (Oppian, *passim*), whether from a false derivation or by specialization of the Homeric use.

26. ἄμφω = Ptolemy and Alexander (note the form ἄμφω for ἀμφοῖν). Cf. δύο for δυοῖν.

πρόγονος could hardly be applied to Philip, so we must understand the founder of the Macedonian dynasty, either Ceranos, brother of Pheidon of Argos, or Perdiccas an exile from Argos (Herod. viii. 137). The native Macedonian legend accepted the latter. Through this Perdiccas the Macedonian kings traced their line through the Temenidae of Argos up to Heracles (see Grote, *Hist. of Greece*, vol. iii. p. 432).

27. ἐς ἔσχατον Ἡρακλῆα, 'count back their time to Heracles at last.' This descent was claimed officially by the Ptolemies, C. I. G. 5127 (a document of Ptolemy III Euergetes) βασιλεὺς μέγας Πτολεμαῖος υἱὸς βασιλέως Πτολεμαίου καὶ βασιλίσσης Ἀρσινόης, θεῶν ἀδελφῶν, τῶν βασιλέως Πτολεμαίου καὶ βασιλίσσης Βερενίκης θεῶν Σωτήρων ἀπόγονος τὰ μὲν ἀπὸ πατρὸς Ἡρακλέους τοῦ Διὸς τὰ δὲ ἀπὸ μητρὸς Διονύσου τοῦ Διός.

34. οἷα δὲ . . . Βερενίκα = the wife of Ptolemy Soter, mother of the ruling Ptolemy, who now like Soter was deified (Introd. p. 4).

οἷα δὲ takes up the οἶος μὲν ἦν of 13.

35. θηλυτέρας: substantive here and often in Alexandrian poets. In Homer only adjective, θηλυτέρησι γυναῖξιν: *vid.* Index, subject Adjective.

37. ῥαδινάς, 'delicately slender'; Hom. *hymn Demet.* 183 ῥαδινοῖσι θεᾶς ποσσί.

38, 39. τῷ, 'therefore.' With the whole passage cf. Hesiod, *Scutum* 7 sqq.:

τῆς καὶ ἀπὸ κρήθεν βλεφάρων τ' ἀπὸ κυανέων
τοῖον ἄθρ' οἷόν τε πολυχρύσου Ἀφροδίτης
ἢ δὲ καὶ ὥς κατὰ θυμὸν ἔδν τίσκεν ἀκοίτην
ὥς οὐπω τις ἔτισε γυναικῶν θηλυτεράων.

40. ὧδέ κε παισί, 'thus might one entrust, secure in mind, all his house to his children when love is truly given and returned' ('hoc poeta dicit qui ex tali coniugio castae et amantis uxoris liberos suscipiat tuto iis domum totam committere posse utpote veris et genuinis,' Madvig). The words are to be taken as a general reflection, though hinting at Ptolemy Soter. *τις* is omitted as often; *vid.* Liddell and Scott, *τις sub finem*. ἐπιτρέπειν οἶκον παισί may be taken in two senses:

(1) 'Leave during absence'; cf. *Odys.* ii. 226:

καὶ οἱ ἰὼν ἐν νηυσὶν ἐπέτρεπεν οἶκον ἅπαντα,
πείθεσθαι τε γέροντι καὶ ἔμπεδα πάντα φυλάσσειν.

Xen. *Hiero*, i. 12 οὐ τὰ οἴκοι κέκτῃνται ἔχυνά ὥστε ἄλλοις παρακατα-
θεμένους ἀποδημεῖν.

(2) 'Leave at death'; *Odys.* vii. 150:

τοῖσιν θεοὶ ὄλβια δοῖεν
ζώμεναι, καὶ παισὶν ἐπιτρέψειεν ἕκαστος
κτῆματ' ἐνὶ μεγάροισι γέρας θ' ὅ τι δῆμος ἔδωκεν.

The Scholiast and many of the editors see a reference to Soter's abdication in favour of his son (285 B.C.). *παισίν* is then awkward. It seems better to take *ἐπιτρέπειν* in the second sense (leave at death), and regard the plural *παισίν* as referring to the two children of Soter, Ptolemy II and his queen, Arsinoe Philadelphus, son and daughter of Soter and Berenice. It is no objection to this that this marriage did not take place till after Soter's death.

43. ἀστόργου δὲ γυναικός: again a general sentiment, though some covert reference may be intended. If so it must remain covert. The words have been referred to almost every unfaithful woman known in the years 320-270 (and they were many). No one critic has convinced another as to who is meant. All that is certain is that Arsinoe I cannot be intended. On other claimants see Hiller.

44. ποτεοικότα: Hesiod, *Ἔργ.* 235 *τίκτουσιν δὲ γυναῖκες ἐοικότα τέκνα γονέεσι*: Catullus, lxi. 226.

46. μεμέλητο: a late Epic form used instead of μέμβλητο; cf. xxvi. 36 and note on i. 50. For deification of Berenike see *Introd.* p. 4.

48. πάροιθ' ἐπὶ νῆα κατελθεῖν. This use of *πάροιθε* = *πρίν* does not occur elsewhere (? *πάρος* as in xxii. 189; *Iliad* xi. 573); Quint. Smyrn. has even *μεχρις ἐκέσθαι*, i. 830. Neither of these is given in Liddell and Scott.

49. κυανέαν: Leonidas 94 (*A. Pal.* vii. 67) τοῦτ' Ἀχέροντος ὕδωρ ὃς πλώεις πορθμίδι κυανέη: Verg. *Aen.* vi. 303 'ferruginea . . . cumba.' So Theognis, 709 *κυανέας τε πύλας παραμείψεται*.

στυνγὸν πορθμῆα: Propert. iii. 18. 24 'Scandenda est torvi publica cumba senis.'

50. ἑās = σῆς. For genit. cf. Callim. iv. 9 *Δήλφ νῦν οἴμης ἀποδάσσομαι*.

51. ἦδε = Berenike, who receiving her divinity from Aphrodite receives the special cares and powers of that goddess.

52. διδοῖ: cf. *Odys.* iv. 237; Monro, *Hom. Gram.* § 18.

53 *sqq.* The panegyric turns now to the reigning Ptolemy; his birth in Cos (53-70), the power and extent of his kingdom (76-105), his bounty (106-120), his institution of divine honours to his parents.

53. Ἀργεία = Deipyle, daughter of Adrastus, king of Argos, wife of Tydeus. The cruel Diomedes is contrasted with the perfect knight Achilles; Achilles in turn is contrasted with Ptolemy, warrior son of warrior father, who is greater and better than either. Such is the simplest explanation of the three adversative clauses, *σύ, ἀλλά, σὲ δέ*. Others interpret 'as Achilles is above Diomedes, so is Ptolemy above X; and X = Antigonos, son of Demetrius (so Droysen); cf. Legrand, *Étude*, p. 60.

57. ἀρίζηλος: Callim. *Ep.* 51:

εὐαίων ἐν πᾶσιν ἀρίζηλος Βερενίκα
 ἄς ἄτερ οὐδ' αὐταὶ ταὶ Χάριτες Χάριτες.

58. Κόως: Ptolemy was born in Cos in 308 (Mahaffy, *Empire of the Ptolemies*, p. 54). This is made occasion for a piece of laboured flattery by Callimachus, iv. 160 (Leto in her wandering):

Ἦγυγίην δὴπειτα Κόων Μεροπηίδα νῆσον
 ἵκετο, Χαλκιοῖπης ἱερὸν μυχὸν ἡρώϊνης·
 ἀλλὰ ἐ παιδὸς (the unborn Apollo) ἔρυκεν ἔπος τόδε μὴ σύ
 γε, μήτερ,
 τῇ με τέκοις· οὐ τὴν ἐπιμέφομαι οὐδὲ μεγαίρω
 νῆσον ἐπεὶ λιπαρὴ τε καὶ εὐβοτος, εἴ νύ τις ἄλλη·
 ἀλλὰ οἱ ἐκ μοιρέων τις ὑφειλόμενος θεὸς ἄλλος
 ἐστί, Σαωτήρην ὕπατον γένος· ᾧ ὑπὸ μήτρην (Theocr.
 xvii. 19)

ἴξεται, οὐκ ἀέκουσα Μακηδόνη κοιρανέεσθαι,
 ἀμφοτέρῃ μεσόγαια καὶ αἱ πελάγεσσι κάθηνται,
 μέχρ' ὅπου περάτη τε καὶ ὀππόθεν ὠκέες ἵπποι
 Ἥελιον φορέουσιν· ὃ δ' εἴσεται ἥθεα πατρός.

It is instructive to compare the methods of Callimachus and Theocritus in dealing with the event.

61. Ἀντιγόνας: Schol. k ἡ γὰρ Βερενίκη ἐστὶν ἡ θυγάτηρ Ἀντιγόνης τῆς Κασάνδρου τοῦ Ἀντιπάτρου.

βεβαρημένα: a form substituted by the later Epic for the old βεβαρῶς.

64 sqq. Κόως δ' ὀλόλυξεν: cf. Callimachus' description of Delos at the birth of Apollo (*h. Delos* 264):

αὐτὴ δὲ (Delos) χρυσέοιο ἀπ' οὐδεὸς εἴλεο παῖδα,
 ἐν δ' ἐβάλεν κόλποισιν, ἔπος δ' ἐφθέγγετο τοῖον·
 ὦ μήτερ πολύβωμε, πολύπολι, πολλὰ φέρουσα,
 αὐτὴ ἐγὼ τοιῆδε· δυσήρατος ἀλλ' ἀπ' ἐμεῖο
 Δῆλιος Ἀπόλλων κεκλήσεται· οὐδὲ τις ἄλλη
 γαῖαν τοσσόνδε θεῶ πεφιλήσεται ἄλλω
 . . . ὥς ἐγὼ Ἀπόλλωνι.

Both the Alexandrian poets extend the metaphorical expression of the island's joy as it appears in (e. g.) Theognis 8:

πᾶσα μὲν ἐπλήσθη Δῆλος ἀπειρεσίῃ
 ὀδμῆς ἀμβροσίης, ἐγάλασσε δὲ γαῖα πελώρη
 γήθησεν δὲ βαθὺς πόντος ἁλὸς πολιῆς.

66. ἔλβιε κοῦρε. The vocative stands by attraction as in xviii. 10· Eurip. *Troad.* 1221:

σύ τ' ὦ ποτ' οὔσα καλλίνικε μυρίων
 μήτερ τροπαίων.

Livy, xxii. 50 'Tu quidem Cn. Corneli macte virtute esto,' &c.

68. ἐν δὲ μιᾷ τιμᾷ Τρίοπον καταθεῖο, 'and set apart the hill of Triopon in one and the same united honour, giving equal right

to the Dorian states hard by.' The promontory Triopon or Triopion in Caria was the centre of cults of Demeter, Poseidon, the Nymphs, and especially Apollo, celebrated by the Dorian pentapolis of Lindus, Ialysus, Camirus, Cnidus, and Cos to the exclusion of other Dorian cities (Herod. i. 44; Stein, *ad loc.*). Great respect was paid to this religious union by Ptolemy II.

μῆα = a single united honour; not 'in one cult' with Cos, since Triopon was not a sovereign city participating in the league, but only a central point of meeting for the league.

69. Δωριέεσσι . . . ἐγγὺς ἐοῦσιν = the five Dorian cities above mentioned, united in one festival.

70. ἴσον καὶ Ῥήναιαν. Rhenea is a small rocky island close to Delos, enumerated among the places which acknowledged the divine rule of Apollo (*h. hymn Apoll.* 44). The point of this line is not very clear; but by the position of ἴσον at the head of ll. 69 and 70, the two lines are made parallel in expression and thought, as if it were written ἴσον νέμων γέρας Δωριέεσσι ὥς καὶ Ῥήναιαν ἐφίλασεν Ἀπόλλων (Valck. conjectures ὅσσον unnecessarily for the second ἴσον, cf. viii. 19). The sense seems therefore to be, 'Exalt Triopon to honour and include the neighbouring Dorians in one celebration, as Apollo exalted Delos and included even Rhenea in equal honour.' [Buecheler, followed by Ziegler, ejects the line; Reitzenstein reads Δᾶλον for ἴσον: but the explanation above given seems sufficient justification, though the thought is not very happily expressed.

72. ἐς τρίς: cf. ii. 45. The cry of the eagle is the sign of the approval of Zeus thy well beloved king.

74. ὁ δ' ἔξοχος: cf. *h. hymn* 30 (ἐς Γῆν):

ὁ δ' ὄλβιος, ὃν κε σὺ θυμῷ
πρόφρων τιμήσῃς· τῷ δ' ἄφθονα πάντα παρέστι
βρίθει μὲν σφιν ἄρουρα φέρεσβιος
. . . ὄλβος δὲ πολὺς καὶ πλοῦτος ὀπηδεῖ.

77. μυρίαὶ ἄπειροί τε καὶ ἔθνεα. As the conjunctions τε καὶ show, this phrase is to be taken as expressing a single notion, 'a thousand lands with their thousand tribes of men.' As ἄπειροι is the leading idea the feminine ὀφελόμεναι stands rightly in l. 78, uninfluenced by ἔθνεα μυρία. Meineke's remark (*Praef.* vii) 'Continentibus non gentes opponendae erant sed insulae,' and his conjecture, εἰν ἀλλὶ νᾶσοι, are therefore pointless. Cf. *h. hymn. Apoll.* 142 ἄλλοτε δ' ἂν νήσους τε καὶ ἀνέρας ἠλάσκαζες.

78. Διὸς ὄμβρῳ: cf. Aesch. *Agam.* 1391. This is opposed to Νεῖλος ἀναβλύζων of l. 80; 'illae terrae laudantur propter fertilitatem pluvia auctam, Aegyptus magis fecundata esse dicitur Nilo exundante' (Ameis).

81. ἔργα δαέντων: a civilized community acquainted with the arts; *h. hymn.* xx (εἰς Ἡφαιστον) 3:

πάρος περ
ἄντροις ναιετάασκον ἐν οὔρεσιν ἤντε θῆρες.
νῦν δὲ δι' Ἡφαιστον κλυτοτέχνην ἔργα δαίντες, κ.τ.λ.

82 sqq. The total number is 33333. A number which can be expressed in multiples of 3 or 9 has something sacred about it to a Greek. Cf. xxx. 27; Plato, *Rep.* 587 d.

84. μετὰ δὲ σφισιν : cf. i. 39.

85. ἐμβασιλεύει should be kept against the proposed alterations ἀγνηρορίῃ βασιλεύει, &c., as we want a contrast between Ptolemy's home dominion *in* which he rules, and his foreign acquisitions. ἐμβασιλεύει here takes the genit. like the simple verb.

86. ἀποτέμενεται does not necessarily imply that the process of absorption is going on in active military operations at the time, though with Συρίας it *could* have this sense as referring to the Syrian war (Introd.). Tr. 'holds a slice of Phoenicia . . .' Koepf holds that Palestine and Coele-Syria had been Egyptian provinces since the battle of Ipsos, and that Ptolemy II held these lands as inheritance from his father: Libya, Syria, Phoenicia, Cyprus, Lycia, Caria and the Cyclades passed by inheritance to Ptolemy III (Euergetes), who says also of himself that he made expeditions into Asia and ἐκυρίευσεν τῆς τε ἐντὸς Εὐφράτου χώρας πάσης καὶ Κιλικίας καὶ Παμφυλίας καὶ Ἰωνίας καὶ τοῦ Ἑλλησπόντου καὶ Θράκης. This does not however imply a first conquest but only a consolidation of dominion (*vid. C. I. G.* 5127).

87. Αἰθιοπῶν. Ptolemy's control of Aethiopia was rather in the nature of a 'sphere of influence' than that of actual possession. There is no monumental record of Ptolemy higher than Philae, above the first cataract, but this temple was nominally on Nubian territory (Mahaffy). Much objection has been made to the omission of Cyprus in this list, and it has therefore been held that the poem must have been written at the time when the island was in revolt (? date). This would be as bad a blunder on Theocritus' part, as for an Egyptian court poet in 1888 to speak of the Soudan as lost to the Khedive. Cyprus is doubtless included loosely in νάσοις Κυκλάδεσσι.

90. νᾶες ἄρισται. On Ptolemy's fleet see Mahaffy, *Empire of the Ptolemies*, p. 126.

91. θάλασσα . . . αἶα . . . ποταμοί. For this division of the globe into *land, sea, and rivers*, cf. Hesiod, *Theog.* 108 θεοὶ καὶ γαῖα γέγοντο καὶ ποταμοὶ καὶ πόντος ἀπείριτος : Eurip. *H. F.* 1295 :

φωνὴν γὰρ ἥσει χθὼν ἀπεννέπουσά με
μὴ θιγγάνειν γῆς καὶ θάλασσα μὴ περᾶν
πηγαί τε ποταμῶν.

Wilam.-Moellend. *ad loc.*

92. ἀνάσσονται Πτολεμαῖοι : not simply 'by Ptolemy,' as if it were ὑπὸ Πτολεμαίου. The dative is the 'dativus commodi'; 'Are Ptolemy's dominion.' Cf. *Odyss.* iv. 177 (πόλεις) αἱ περιναϊετάουσιν ἀνάσσονται δ' ἐμοὶ αὐτῷ.

96. ἀφνέον . . . οἶκον : see Mahaffy, p. 130. S. Jerome puts the income of Ptolemy at 14,800 silver talents.

τόσσον : cf. ii. 161 ; xxiv. 77, 118 ; where an explanatory clause is similarly introduced. Callim. *Delos*, 216 :

σὺ δ' οὐκ ἄρ' ἔμελλες ἄπυστος
δὴν ἔμεναι τοίῃ σε παρέδραμεν ἀγγελιώτις.

Early writers usually add γάρ: *Iliad* xxi. 288; Solon, iv. 3. This is dropped when γάρ becomes distinctly = 'for.' So even *Odys.* xiv. 326.

99-101. βοᾶν . . . ἐπὶ βουσίν. There is neither formal invasion, nor raid of freebooters. Cf. *Bacchyl.* xviii. 5:

ἦ τις ἀμετέρας χθονὸς
δυσμενῆς ὄρι' ἀμφιβάλλει
στραταγέτας ἀνὴρ;
ἦ λησταὶ κακομάχανοι
ποιμένων ἀέκατι μῆλων
σεύοντ' ἀγέλας βίᾳ;

ἐπί: of the object aimed at; cf. i. 49; xxii. 145.

104. ἐπὶ πάγχυ. Another instance of the fondness of later Greek for joining a preposition with an adverb. Cf. *Ap. Rhod.* iii. 511 ἐπὶ πάγχυ πέποιθεν ἡγορέη (ἐπὶ μάλλον, *Herod.* i. 94).

106. οὐ μὰν ἀχρεΐός γε, 'Yet his wealth is not piled idle in his rich treasure house like the wealth of toiling ants.' Cf. xvi. 22.

107. αἰέ belongs to κέχυται as well as to μογεόντων.

μυρμάκων: cf. *Crates* (*Bergk*, xlviiii):

χρήματα δ' οὐκ ἐθέλω συνάγειν κλυτά, κανθάρον ὄλβον
μύρμηκός τ' ἄφενος χρήματα μαιόμενος.

108. θεῶν . . . οἴκοι, κ.τ.λ.: with the whole passage compare the parallel lines 16, 22 *sqq.*, and the references there given. Ptolemy's munificence towards the state religion is attested by the monuments. Professor Mahaffy (*loc. cit.* p. 184 *sqq.*) mentions as founded or restored by Ptolemy the temple of Philae (Upper Egypt), a common temple of the Greek gods near Naukratis (West Delta), a temple of Isis near Sebennytos (Central Delta), a temple at Pithom (East Delta).

109. ἀπαρχομένοιο: gen. abs. with subject unexpressed. Cf. *Xen. Anab.* v. 4. 16 οἱ δὲ πολέμοιοι, προσιόντων, τῶς ἡσύχαζον.

112. κατ' ἀγῶνας: either 'through the contests,' or better, 'for the contests,' as κατὰ θεῶν ἦκειν, *Thucyd.* vi. 31; cf. iii. 6, note. There was a guild of Dionysiac artists settled at Ptolemais (*Mahaffy*, p. 79). In 275 B.C. was celebrated a great πομπή in which Dionysus and Semele were the recipients of especial honour. *Athenaeus*, pp. 198 *sqq.*, 118 *sqq.*; cf. xvi., 40 *sqq.*

120. ἀέρι πα κέρυπται. 'But that uncounted wealth which they won by capture of the halls of Priam is buried somewhere in the gloom from whence there is no returning.' ἀέρι πα = 'the gloom of the dead world.' The phrase is freed from ambiguity by the clause ὅθεν πάλιν οὐκέτι νόστος (cf. xii. 19, note). ἀήρ passes from the meaning of air to that of mist (which is only thickened air, for *in nubem cogitur aer*, *Verg. Aen.* v. 20; cf. *Odys.* xi. 15 ἡέρι καὶ νεφέλῃ κεκαλυμμένοι), thence to that of darkness; *Ap. Rhod.* i. 777 ἀστὴρ κυανέοιο δι' ἡέρος . . . καλὸν ἐρευθόμενος: iv. 1285:

ὅταν ἥελιος μέσῳ ἡματι νύκτ' ἐπάγησιν
οὐρανόθεν τὰ δὲ λαμπρὰ δι' ἡέρος ἀστρα φαείνη.

So *ἡέριος* = *dark*; Aratus, 349 *ἡέριή καὶ ἀνάστερος*, and *ἡεροφοῖτις* 'Ερινύς is the vengeance that walketh in darkness (*vid.* Buttmann, *Lexilogus*, pp. 37 *sqq.*). Add a quaint derivation in *Et. Mag.* 437 *ἡρία τοὺς τάφους . . . παρὰ τὸν ἀέρα ἡγουν τὸν ἐπικείμενον σκότον τοῖς τεθνεῶσι.*

ἀέρι here is therefore = *ζόφον ἡερόεντα* (*Iliad* xv. 191) or *ἡερόεντι βερέθρῳ* (Quint. Smyrn. vi. 264). Cf. *A. Pal.* vii. 283 (Leonidas) 'Αἶδαο κακὸν ἐπικείμενος ἀχλύν: *Ap. Rhod.* ii. 923 καὶ ῥ' ὁ μὲν αὖτις ἔδυνε μέγαν ζόφον.

121. *μῶνους δέ.* 'But alone, of all who went before or whose warm steps are yet printed in the trodden dust, has he established temples sweet with incense to his mother and his sire.' This refers of course to the newly established cult of Ptolemy I (Soter) and Berenice, as *θεοὶ σωτήρες* (Introd. p. 10).

ὦν ἔτι θερμά, κ.τ.λ., is simply a periphrasis for *the living*; *θερμά* = *warm with life*, Herond. *σάρκες οἷα θερμά πηδῶσαι*: *A. Pal.* vii. 371 which Hiller quotes is hardly parallel, but cf. the 'Carol of King Wenceslaus':

'In his master's steps he trod,
Where the snow lay dinted.
Heat was in the very sod
Which the saint had printed.'

Plutarch, *Moral* 517 F οὐχ ἔωλα κακὰ ἄλλα θερμά καὶ πρόσφατα.

125. *ἀρωγούς*: with reference to their title; *θεοὶ σωτήρες*.

127. *μησὶ περιπλομένοισι*: lit. 'in the months as they return.' Arist. *Clouds* 311 *ἥρι τ' ἐπερχομένῳ*: Soph. *O. T.* 156 *περιτελλομένας ὥραις*. The dative is *temporal*, and the notion of time given in the subst. is further defined by the participle (*νυκτὶ δ' ἰούσῃ*, 'at the coming of night'; *Ap. Rhod.* iv. 977).

ἐρευθομένων ἐπὶ βωμῶν: cf. Shirley's 'upon Death's purple altar.'

130. *κασίγνητόν τε*: *Iliad* xvi. 432 "Ἡρην δὲ προσέειπε κασιγνήτην τ' ἄλοχόν τε.

131. *ὦδε καί . . .* The comparison—inevitable though blasphemous—with the marriage of Zeus to Hera is suggested by the relationship of Ptolemy and Arsinoe given in l. 130: this cannot be taken as a proof that this poem was written for the marriage, an idea which is precluded by l. 127.

133. *ἐν δέ*: cf. xviii. 19 *ἔτι παρθένος* in reference to a little known myth of the marriage of Iris and Zephyr; Nonnus, xxxi. 110:

Ἴρις ἀξιφύτου Ζεφύρου χρυσόπτερε νύμφη
εὖλοχε μῆτερ Ἐρωτος.

(See Legrand, p. 96.)

135. *χαῖρε ἄναξ . . .* The encomium ends in the manner of the Homeric hymns:

καὶ σὺ μὲν οὕτω χαῖρε, Διὸς καὶ Λητοῦς νιέ
αὐτὰρ ἐγὼ καὶ σεῖο καὶ ἄλλης μνήσομ' αἰδοῖς—(*h. Apoll.*).

137. ἐκ Διός. The promise of the opening line is redeemed, and the poem which began with Zeus ends with Zeus.

ἀρετὴν . . . αἰτεῦ, 'wealth thou hast and the praise of men, but goodness comes by prayer to God alone.' The poem touches for the moment a higher strain as do Horace's greater odes ('Dis te minorem quod geris imperas'). That wealth must be accompanied by ἀρετή is a frequent theme in Pindar (*Pyth.* v. 1):

ὁ πλοῦτος εὐρυσθενής,
ὅταν τις ἀρετᾷ κεκραμένον καθαρᾷ
βροτήσιος ἀνὴρ πότμου παραδόντος αὐτον ἀνάγῃ
πολύφιλον ἐπέταν.

Cf. the close of Callimachus' *Hymn to Zeus*:

χαῖρε, πάτερ, χαῖρ' αὔθι· δίδου δ' ἀρετὴν τ' ἄφενός τε.
οὐτ' ἀρετῆς ἄτερ ὄλβος ἐπίσταται ἄνδρας ἀξείν,
οὐτ' ἀρετῇ ἀφένιοιο· δίδου δ' ἀρετὴν τε καὶ ὄλβον

XVIII.

This poem is an epithalamium for the marriage of Menelaus and Helen, sung before the bride-chamber by twelve Spartan maidens. Theocritus is said by the Scholiast to have imitated Stesichorus' epithalamium in this idyll. This cannot be proved or disproved, but it is certain that the poem shows marked traces of Sappho's influence (*vid.* notes on ll. 16, 49, 29). From l. 43 *sqq.* G. Kaibel (*Hermes*, xxvii. 249) argues that the object of the poem is aetiological—to explain the origin of a Spartan cult; cf. Helen of the Plane Tree. If there was such a cult it is only known from the poem, but there was a worship of Helen *Δενδρεῖτις* in Rhodes (Pausan. iii. 19. 10). In the same way Kaibel would explain the *ἄρα* of line 1; 'I have taken on me to explain this cult; know then that it was in Sparta that . . .' But the manner in which the reference to this cult is introduced makes it impossible to recognize aetiology as the *motif* of the poem; 'the lines 43 *sqq.* appear as a simple episode, not as the kernel of the piece' (Legrand, p. 83 *sqq.*).

The *ἄρα* must be differently explained. If there is no context unknown to us of the poem it must be taken as marking a very sudden break, 'in medias res' (cf. xxii. 27). This is not probable, and the beginning would not be justified by such a sudden opening as that of xxv or Bret Harte's 'Which I wish to remark . . .' It is more likely that the poem was written under some special conditions which we do not know, to which this *ἄρα* refers—either as an answer to some friend's work (cf. Nicias' answer to xi), or in answer to some request for a poem on the subject of Helen—or, it might be, merely after reading some Helen legend or poem which impressed Theocritus by its beauty or its strangeness. There is a striking resemblance

between the opening lines and the fragment that is left of Bacchylides' *Ode* xx

Σπάρτα ποτ' ἐν [
ξανθᾷ Λακεδαίμονι
τοιόνδε μέλος κ [
ὅτ' ἄγετο καλλιπάρηον
κόραν θρασυκάρ[διος Ἴδας
Μαρπήσσαν ἰο[στέφανον,

and it is not unlikely that had we all the poem we should have the key to this idyll. Date and place of composition are wholly unknown.

1. ἄρα, 'so it was in Sparta in golden-haired Menelaus' halls.'
ξανθότριχι: *Odyss.* i. 285 παρὰ ξανθὸν Μενέλαον.

ἐν . . . Σπάρτα. For separation of prep. from case cf. *Pind. Ol.* i. 17 ἀμφὶ θαμὰ τράπεζαν: *Plato, Laws* 797 d ἐν ᾧς ἔπος εἰπείν οὐ τοῖς μὲν τοῖς δ' οὐ: *Callim.* i. 10 ἐν δέ σε Παρρασίη ῥεῖη τέκε.

2. παρθενικαί: substantival, cf. xii. 5: often in Alexandrine poetry.

3. νεογράφω θαλάμω. A new *θάλαμος* was built for each marriage; see *Xen. Ephes. A.* viii. 2 ἦν δ' αὐτοῖς ὁ *θάλαμος* οὕτως πεποιημένος· κλίνη χρυσῇ στρώμασιν ἐστρωτο πορφυροῖς καὶ ἐπὶ τῆς κλίνης βαβυλωνία ἐπεποικίλκο σκηνή· παίζοντες ἔρωτες οἱ μὲν Ἀφροδίτην θεραπεύοντες (ἦν δὲ καὶ Ἀφροδίτης εἰκὼν) οἱ δὲ ἱππεύοντες ἀναβάται στρουθοῖς, κ.τ.λ. Buecheler quotes from the *Rhetor. Graec.* ix. 271 *θάλαμος* δὲ πεποικίλται ἀνθεσι καὶ γραφαῖς παντοίοις.

4. μέγα χρῆμα Λακαινᾶν, 'all the flower of Lacedaemon's beauty'; *Xen. Ephes. A.* i. 1 παῖς Ἀβροκόμας μέγα τι χρῆμα κάλλους: *Plut. Anton.* 31 τὴν ἀδελφὴν χρῆμα θαυμαστὸν ὡς λέγεται γυναικός.

5. Τυνδαριδᾶν κατεδέξατο, 'when he woo'd and received to his home (κατα-) from the Tyndaridae that lovely bride, Helen.'

Τυνδαριδᾶν = the Dioscure, brothers of Helen. I have ventured to adopt a new reading for this line—*vid.* Note Crit. Assuming κατεδέξατο as the original the variants can be satisfactorily explained: κατελέξατο (D) by Δ for Δ: κατεκλίνετο (s) as an attempt to explain κατελέξατο (the writer understood it as = κατάλεκτο): κατεγλέγετο (h 11) show γ and λ confused (easy in uncial or minuscule), &c. Juntine has κατεκλάξατο, whence Meineke and recent editors κατεκλάξατο: cf. xv. 77, not a very happy expression *here*. This makes it necessary to take Τυνδαριδᾶν τὰν ἀγαπητὰν as 'caram Tyndaridarum,' i.e. 'eam quae erat de Tyndarei liberis carissima' (Hiller). But Τυνδαριδᾶν always = the Dioscure without Helen (*vid.* xxii. 216; *Pind. Ol.* iii. 1); and τὰν ἀγαπητὰν Τυνδαριδᾶν is doubtful Greek. We can say δαιμόνιε ἀνδρῶν, but not ὁ δαιμόνιος ἀνδρῶν: and ἀγαπητὰν is not a superlative in sense.

7. δ' ἄρα: resuming after the digression.
εἰς ἐν μέλος; cf. *Catull.* lxi. 38:

'Agite in modum
Dicite, O Hymenaeae Hymen,
Hymen O Hymenaeae.'

ἐγκροτέοισαι: of the beat of the foot in the dance.

8. ποσὶ περιπλέκτοισι: the 'woven paces' of the dancers; cf. *Odys.* viii. 264:

πέπληγον δὲ χορὸν θεῖον ποσίν· αὐτὰρ Ὀδυσσεὺς
μαρμαρυγὰς θηεῖτο ποδῶν, θαύμαζε δὲ θυμῷ.

ὑπὸ . . . ὑμεναίῳ (not ὑπίαχε); cf. Callim. ii. 49 ὑπ' ἐρωτι κεκαυμένος: Bacchyl. iii. 17 λάμπει δ' ὑπὸ μαρμαρυγαῖς ὁ χρυσοῦς ὑψιδαυδάτων τριπόδων. The use of ὑπό with dative differs little from the simple dative of cause; cf. Soph. *Trach.* 205.

9 sqq. From here follows the song of the maidens sung in unison by the whole band. It is useless to attempt to cut the song into equal strophes.

πρωξέ: vocative by attraction; cf. xvii. 16. The adjective is used for the adverb as in xiv. 2; xvi. 95, &c.

11. ἦ ῥα πολὺν τιν' ἔπνιες, κ.τ.λ., 'hast thou drunk somewhat heavily that thou hast thrown thyself a-bed?'

πολὺν τινα, sc. οἶνον: Herond. vi. 77 γλυκὺν πιεῖν ἐγχεῦσα. The addition of τις to this elliptical use of πολὺς gives great offence to Cobet, but cf. Lucian, i. 474 τῷ Μίνωι μία τις (sc. δίκη) καὶ πρὸς χάριν ἐδικάσθη.

ᾄτ': cf. xii. 16; xvi. 11; xi. 54, notes.

12. εὔδειν μὲν σπεύδοντα, 'if thou didst wish to sleep betimes thou shouldst have slept alone.'

For αὐτόν cf. x. 19; v. 85. καθ' ὥραν: cf. xxi. 40.

14. ἔνας καὶ ἐς ἄω, 'since to-morrow and to-morrow, and from year to year'; cf. Hesiod, *Ἔργ.* 408 εἰς τ' αὔριον εἰς τ' ἔννεφιν: Lucian, i. 229 ᾧ Ἥλιε μὴ ἐλάσης τήμερον μηδ' αὔριον μηδ' ἐς τρίτην ἡμέραν. Observe that ἐς is to be used thus only when the date is still prospective; εἰς τὴν ἐπιούσαν ἱκέται ἤκοντες, Lucian, *Tox.* 55, is incorrect for τῇ ἐπιούσῃ.

15. Μενέλαε τεὰ νυὸς ἄδε: for νυὸς see xv. 77. The trochaic caesura in the fourth foot of a hexameter is exceedingly rare in Greek, and may generally be excused by the close conjunction of the words forming it or by elision, Monro, *Hom. Gram.* § 367, but cf. *Odys.* xvii. 399 μὴ τοῦτο θεὸς τελέσειεν. There is however no true example in the Alexandrian poets. Hence Meineke here Μενέλα τεὰ ἄ νυὸς ἄδε.

16. ὄλβιε γάμβρε: cf. Sappho, 99:

ὄλβιε γάμβρε σοὶ μὲν δὴ γάμος, ὥς ἄραο,
ἐκτετέλεστ', ἔχης δὲ πάρθενον, ἂν ἄραο.

ἀγαθός τις ἐπέπτарεν, κ.τ.λ. (sc. ἄνθρωπος). Some man of good omen sneezed upon thee as thou didst go, as went the other heroes unto Sparta, that thou might'st win thy quest.

ὥς ἀνύσαιο depends on ἐπέπτарεν not on ἐρχομένῳ. For the good omen cf. vii. 96; Xen. *Anab.* iii. 2. 9, where a sneeze is called οἰωνὸς τοῦ Διὸς τοῦ Σωτήρος: Arist. *Aves* 720 παρμόν τ' ὄρνιθα καλεῖται.

ἀγαθός, 'lucky'; cf. Callim. v. 124:

γνωσεῖται δ' ὄρνιχας ὃς αἴσιος οἷ τε πέτονται
ἥλιθα καὶ ποίων οὐκ ἀγαθαὶ πτέρυγες.

Cf. Schol. vii. 96 τῶν πταρμῶν οἱ μὲν ὠφελούσι οἱ δὲ εἰσὶ βλαβεροί. (Fritzsche-Hiller explain ἀγαθός = a good man, and assume that the sneeze of a saint was more effective than a rogue's.)

17. ἄπερ: sc. ποιούσι.

ἐς Σπάρταν. In the usual form of the story Helen was woo'd at Amyclae, not Sparta; but Theocritus here follows another legend, which appears also in Isocr. 215 ε μετα γὰρ τὴν Θησέως εἰς Ἀίδου κατὰβασιν ἐπανελθούσης (τῆς Ἑλένης) αὐθις εἰς Λακεδαίμονα καὶ πρὸς τὸ μνηστεύεσθαι λαβούσης ἡλικίαν ἅπαντες οἱ τότε βασιλεύοντες καὶ δυναστεύοντες (these are Theocritus' ἄλλοι ἀριστεές) τὴν αὐτὴν γνώμην ἔσχον περὶ αὐτῆς . . . ὑπεριδόντες γὰρ τοὺς οἶκοι γάμους ἦλθον ἐκείνην μνηστεύσοντες.

18. Κρονίδαν πενθερόν: cf. *Odys.* iv. 569 οὐνεκ' ἔχεις Ἑλένην καὶ σφιν γαμβρὸς Διὸς ἔσσι.

ἡμιθέοις: cf. Isocr. x. 43. Not to be altered to ἡιθέοις.

πενθερόν: both Greek and Latin affect this roundabout way of stating connexion by marriage, cf. Pind. *Isth.* vi. 37 Πηλεὺς . . . γαμβρὸς θεῶν: Verg. *Georg.* i. 31 'teque sibi generum Tethys emat omnibus undis.'

19. τὰν μίαν, 'the same'; Callim. iv. 75 φεύγε καὶ Ἀννίη τὸν ἕνα δρόμον.

20. οἷα Ἀχαιᾶδων γαῖαν πατεῖ, 'whose peer treads not the earth among the maids of Greece'; cf. *Odys.* xxi. 107 οἷη νῦν οὐκ ἔστι γυνὴ κατ' Ἀχαιίδα γαῖαν: Sappho, 106 οὐ γὰρ ἦν ἑτέρα πάϊς ᾧ γάμβρε τοιαῦτα.

πατεῖ: cf. Soph. *Philoc.* 1060 χαίρε γὰρ Λῆμνον πατῶν: Lycoph. 200 χῶ μὲν πατήσει χῶρον αἰάζων Σκύθην. αἶαν here is 'the earth' not 'a land' as usually; cf. Quint. Smyrn. ix. 416 ὦν ἐκὰς οὕτις ἀνὴρ ἐπνίσσεται αἶαν.

22. αἷς δρόμος ωτύός, κ.τ.λ.: see Eurip. *Androm.* 597 sqq.; Propert. iii. 14:

'Multa tuae Sparte miramur iura palaestrae,
Sed mage virginei tot bona gymnasii.
Quod non infames exercet corpore ludos
Inter luctantes nuda puella viros.'

24. θήλυς: fem. as in Homeric θήλυς ἔερση.

25. τὰν οὐδ' ἔν τις ἄμωμος, 'of whom no one is faultless when compared with Helen.' The MSS. reading οὐδ' ἄν presents an impossible ellipse.

26, 27. Ἀὼς ἀντέλλοισα, κ.τ.λ. In this couplet and in 29, 30 we have similes expressive of Helen's beauty. The restoration of the text in the latter place may be considered certain. As there the comparison is threefold and gives an image of Helen's gracefulness, so here we have an expression of her bright beauty, and for the sake of uniformity of style expect three similes and an absence of any introductory particle. I have therefore ejected ἄτε in 28, and introduced what is suggested by the *ductus litterarum* and the form of the verse τό τε. Tr. 'lovely shines forth the face of rising dawn, lovely the face of holy night, and lovely the clear spring when winter ceases from the land. So shines forth golden Helen among us; a glory to the rich field springs up the great harvest, a glory to

the garden is the cypress, a glory to the chariot the horse of Thessaly. So is blushing Helen a glory to Lacedaemon.'

πότνια νύξ has been strangely objected to and more strangely altered. It is not the moon but the clear night of stars, for Helen 'walks in beauty like the night.' **πότνια** personifies **νύξ** into a living goddess; cf. ii. 69 and 167; cf. Grenfell's 'Erotic fragment,' col. ii. *ἄστρα φίλα καὶ συνερώσα πότνια νύξ μοι. τό τε* also Kaibel, but with *πότν' ἁώς* for *πότνια νύξ*: *ἦ* for *ἄτε*, Steig. Other 'emendations' proceed chiefly on the assumption that a contrast between the dark night and bright day is intended; **πότνια** disproves this, and the threefold comparison must be kept.

Λευκόν: cf. Callim. vi. 122 *λευκὸν ἔαρ λευκὸν δὲ θέρος, καὶ χεῖμα φέροισα*.

διέφανε: gnomic aorist. For sense of shines out cf. Pind. *Pyth.* iii. 79 *καιομένα δ' αὐτῷ διέφανε πυρά*.

30. **κυνάρισσος**. For the comparison cf. Omar Khayyám's 'the cypress—slender minister of wine'; Catull. lxi. 21 'floridis velut enitens Myrtus Asia ramulis'; Sappho, 104:

*τίψ σ', ὦ φίλε γάμβρε, κάλως ἐϊκάσδω;
ὄρπακι βραδίνῳ σε κάλιστ' ἐϊκάσδω.*

33. **ἄτριον** (*ἥτριον*), 'warp.'

36. **εὐρύστερνον** denotes Athene as the goddess of battle, not here the goddess of cunning work. Helen is not imagined as singing at her loom as Ahrens supposes, when he conjectures *κρόκαν* and *εὐρεσίεργον* for *λύραν* and *εὐρύστερνον*.

37. **ἐπ' ὄμμασιν ἥμεροι**: cf. Eurip. *Bacch.* 456 *πόθου πλέως*: Pind. *N.* viii. 1 *ῥα πότνια, . . . παρθενήϊοις παίδων ἐφίξοισα γλεφάροις*: *hom. h. Demet.* 214 *ἐπὶ τοι πρόπει ὄμμασιν αἰδῶς καὶ χάρις*.

38. **οἰκέτις**, 'housewife.'

39. **ἄμμες δ' ἐς δρόμον**, 'we will hie us in the morning to our course, and to the flowers of the field.' **φύλλα**, as in xi 26, of flowers. The passage seems to be imitated by Coluthus, who says of Helen (340) *οἶδε κελεύθους ἐς ῥόδον ἐς λειμῶνα*.

43 *sqq.* *Vid.* Introductory note, *πρᾶται*, referring to the establishment of this cult of Helen—if such existed. The plane tree was a marked feature of Sparta (Pausan. iii. 14. 8).

46. **σταξεῦμες** = *στάξομεν* (*στάζω*).

48. **γράμματα δ' ἐν φλοιῷ**, 'and letters shall be written on the bark, for the passer-by to read, in Dorian wise: honour me: I am Helen's tree.'

ἀννέμη (*ἀνανέμω*) in rarer sense of 'reading' = *ἀναγιγνώσκω*.

Δωριστί: cf. xiii. 56; xiv. 46. The argument for regarding ll. 44 *sqq.* as referring to the establishment of a cult is considerably strengthened by this line. **Δωριστί** cannot be taken here as = *in Doric*. It was by no means a peculiar Dorian custom to cut a name on a tree trunk; but these tree worships seem to have been especially Dorian. **γράμματα** then = not only the name 'Helen,' but the dedication of the tree, and in-junction to worship. Hiller takes **Δωριστί** = *in Doric* brevity! This is surely absurd, and should at least be **Σπαρτιατί**. *Ameis* 'Doriensium more,' i. q. *pie, sanete*. Why?

49. χαίροις: cf. Sappho, 103 χαίροισα νύμφα, χαίρετω δ' ὁ γάμβρος: *ib.* 105 χαῖρε νύμφα χαῖρε τίμιε γάμβρε πόλλα.

50-52. Λατῶ . . . Λατῶ κουροτρόφος. The repetition of the name in each case in these three lines, adds a solemnity and dignity to the prayer. In l. 51, θεά, 'that great goddess'; cf. Aesch. *Eumenid.* 224 δικὰς δὲ Παλλὰς τῶνδ' ἐποπτεύσει θεά. The repetition can easily be paralleled, e. g. Verg. *Aen.* viii. 71: Macaulay's 'O Tiber, Father Tiber.'

53. ὥς . . . ἔνθῃ: the subject is ὄλβον.

'From princely sire to princely son
For ever to descend.'—Calverley.

56. ἐς ὄρθρον: see on l. 14.

πρῶτος αἰοιδός, 'the first cockerow.'

57. εὐτριχα: of a bird; is now paralleled by Bacchyl. v. 28:

λεπτότριχα σὺν Ζεφύρου πνοαῖσιν
ἔθειραν ἀρίγνωτος μετ' ἀνθρώποις ἰδεῖν:

of an eagle.

58. Catull. lxii. 5 'Hymen O Hymenaeae, Hymen ades O Hymenaeae.'

XIX.

See Introd. § 3, esp. p. 54. The piece is not by Theocritus; probably by Bion (Bion, xix, Hermann: *Incert.* iv, Ahrens). The idea is reproduced in Anacreont. 33 (Bergk); Nicet. Eugen. iv. 313.

2. συλεύμενον. From an -έω form, collateral with συλάω. The middle only here.

3. δάκτυλα: *vid.* Liddell and Scott.

5, 6. τυτθόν . . . ἀλικά τραύματα: cf. iv. 55.

7. μάτηρ: *sc.* Aphrodite.

8. ἔφως, 'wert born,' so 'art'; cf. ἔγεντο, l. 88. The hiatus καὶ ἀλικά is excused by the slight pause before the exclamatory ἀλικά, and by its position at the bucolic caesura. Cf. ii. 154, &c. For the sense cf. Anacreont. xxxiii. 13:

ἀ δ' εἶπεν εἰ τὸ κέντρον
πονεῖ τὸ τᾶς μελίττας
πόσον δοκεῖς πονοῦσιν
Ἔρως ὕσους σὺ βάλλεις;

Moschus, ii. (Ἔρως δραπέτης) 18:

τόξον ἔχει μάλα βαιδὺν ὑπὲρ τόξῳ δὲ βέλεμνον.
τύτθον μὲν τὸ βέλεμνον, ἔς αἰθέρα δ' ἀχρὶ φορεῖται.

XX.

On the authorship of this poem see Introduction, § 3: Hiller, *Beiträge*, pp. 70-73.

1. It is not clear to whom the speaker addresses himself. If it is to the ποιμένες of l. 19 the long delay in showing the situation is most inartistic. If it is γῆ τε κοῦρανῶ, the apostrophe of the ποιμένες is ridiculous. Contrast this awkwardness with any of the genuine Theocritean pieces.

4. θλίβειν, 'to press'; θλίβειν δάκτυλα, Musaeus, 114.

6. οἷα βλέπεις. Theocritus has ᾗ before βλ only elsewhere in xvii. 136. In later Greek more often; Anacreont. xv. 18 τὸ δὲ βλέμμα: *A. Pal.* xii. 199 (Strato) ἀλλὰ πάρωρα βλέπω (Plato, *Ep.* 14 ὡς πολλοῖς ὄμμασιν εἰς σε βλέπω). The form of verse in three detached divisions occurs in Theocritus only in viii. 41; often in late writers, *vid.* Meineke.

ὄπποῖα: wrongly used for οἷα (exclamation).

7. αἰκάλλεις, 'wheedle.'

8. ἀδέα: ἡδύς is here treated as of two terminations, as in *Odys.* xii. 369 ἡδύς αὐτμή: and makes accus. in -εα instead of -υν, as εὐρέα πόντον, *Iliad* vi. 291. So *Epit. Bion.* 83 ἀδέα πόρτιν. (Theocritus has nom. ἀδέα, accus. ἀδείαν.)

11. τρίς εἰς ἑόν: imitated from Theocr. vi. 39. The spitting averted evil.

13. μυχθίζουσα: cf. *A. Pal.* v. 178 (Meleager) τί μάταια γελᾷς καὶ σιμὰ σεσηρῶς μυχθίζεις;

λοξὰ βλέπουσα, 'looking askance'; Anacreon *fr.* 75:

Πῶλε Θρηκίη τί δὴ με λοξὸν ὄμμασιν βλέπουσα
νηλεῶς φεύγεις;

14. σεσαρὸς . . . ἐγέλαξεν (ἐγέλασσε would be the correct form; and so Ahrens restores), 'laughed in derision and disdain.' σεσηρὸς is here used in its usual sense—smiling scornfully; see note on vii. 19. It is cognate accus., cf. Babrius, l. 14 σεσηρὸς αἰκάλλουσα σοβαρόν: *A. Pal.* vi. 1 ἡ σοβαρόν γελάσασα καθ' Ἑλλάδος . . . Λαῖς.

16. ὥς ῥόδον ἔρσα: cf. Callim. v. 27:

τὸ δ' ἔρευθος ἀνέδραμεν, πρῶιον οἶαν
ἢ ῥόδον ἢ σίβδας κόκκος ἔχει χροῖαν.

17. ὑποκάρδιον ὀργάν: from Theocr. xi. 15.

19. τὸ κρήγυον, 'the truth.' The word is used in this sense by Archias, *A. Pal.* 57 Νήπι' ἔρως πορθεῖς με τὸ κρήγυον: and by Leonidas, *A. Pal.* vii. 648 ἦδ' ἄριστοκράτης τὸ κρήγυον. It is usually used of persons 'true,' 'honest'; Theocr. *Ep.* xix; Herond. vi. 39 γυναικὸς ἐστὶ κρηγύης φέρειν πάντα.

20. ἄλλον, 'different'; Lucian, i. 208 (Ganymede to Zeus) πῶς οὖν τὰ πτερά σοι ἐκείνα ἐξερρύνηκε σὺ δὲ ἄλλος ἤδη ἀναπέφηνας;

21-31. The whole passage is imitated from Theocritean lines; vi. 34; xi. 19, 31, 38, 76.

21, 22. ὑπήνη must here = 'lip' or 'chin,' not the moustache; cf. *A. Pal.* ii. 136 ἴουλον κύκλον ὑπήνης. Nor do the difficulties of the lines stop with this. As κάλλος is subject to ἐπύκαζεν, ἐπάνθεεν ἄδύ τι κάλλος must be taken of a growth of hair; not of complexion, as would naturally be the case (τὸ ἐρύθημα ἐπανθεῖ, *Lucian, Imag.* 7); and though ἀνθέω and ἄνθος are used of hair it involves a violation of language to use ἐπανθεῖν so *without further definition*. The expression is therefore only partly justified by such phrases as τοὺς ἴουλον ἀνθεῖντας (*Herond.* i. 52):

πῶγων εὐρὺς ἐπέπτατο κάλλος ὑφαίνων
στήθεϊ γυμνωθέντι καὶ ἱμερόεντι προσώπῳ (*A. Pal.* ii. 328);

πρὶν . . . ὑπὸ κροτάφοισιν ἰούλους
ἀνθῆσαι πυκάσαι τε γένυς εὐανθεῖ λάχνη (*Odys.* xi. 319).

Graefe conjectured ἄδύς ἴουλος, but this is palaeographically most improbable. Nor is the transposition of 22 and 23 (Graefe and Meineke) of service since χαῖται οἷα σέλινα can only be used of thick clustering curls on the brow.

26, 27. γλυκερώτερον should be kept in both places. The writer tries to imitate the Theocritean repetition of leading words (*Introd.* § 2). Valckenaer's ἀπαλώτερον is hardly justified by Longus' χεῖλη μὲν ῥόδων ἀπαλωτέρα καὶ στόμα κηρίων γλυκύτερον (whence Nicet. *Eugen.* vi. 356 χεῖλος μὲν αὐχεῖς ἀπαλώτερον ῥόδου, κ.τ.λ.). Nonnus seems to imitate the present passage; *Dionys.* xlvii. 105:

ἐκ στομάτων δὲ
ἤδυμανῆς ἀλάλαξε χέων ἄγρηνον αἰοιδήν.

29. δῶνακι = δόνακι, formed on analogy of οὔνομα, δούρατα, Δουλίχιον. First in Leonidas, 81 (see Geffcken, *ad loc.*).

31. τὰ δ' ἀστικά. The neuter plural is used contemptuously; 'those town girls.'

33. I have left the text as printed by Ziegler. Tr. 'And does not know that the fair Dionysus tended cattle in the glades.' But there is no legend of Dionysus as a herdsman; the only fable which could be used to justify this line is one preserved by Plutarch (*Sympos.* iv. 5. 3), that Adonis was none other than Dionysus; τὸν δὲ Ἀδωνιν οὐχ ἕτερον ἀλλὰ Διόνυσον εἶναι νομίζουσι καὶ πολλὰ τῶν τελουμένων ἐκατέρῳ περὶ τὰς ἑορτὰς βεβαιοῦσι τὸν λόγον. Another account, says Plutarch, made Adonis loved by Dionysus: ὡς θεῖον Ἀδωνιν ὀρειφοίτης Διόνυσος ἥρπασεν (Phanocles). It is just possible, therefore, that the writer of this poem identified the two persons, or expanded the latter legend. But the text is very uncertain, and the head of the line was apparently lost. Possibly we should read ἀκούει. οὐκ ἄλλος Διόνυσος . . . ἐλαύνω; 'do I not . . . a second Dionysus (in beauty)?'

36. From Bion, *Epit. Adon.* 68 *μηκέτ' ἐνὶ δρυμοῖσι τὸν ἀνέρα μύρεο Κύπρι.* With the whole passage cf. Longus, iv. 17. 6 *εἰ δὲ νεμόντος ἡράσθην θεοὺς ἐμμησάμην· βουκόλος ἦν Ἀγχίσης καὶ ἔσχεν αὐτὸν Ἀφροδίτῃ· αἶγας ἔνεμε Βράγχος καὶ Ἀπόλλων αὐτὸν ἐφίλησε· ποιμὴν ἦν Γανυμήδης καὶ αὐτὸν Ζεὺς ἥρπασε.* Cf. Theocr. iii. 40 *sqq.*

39. *λάθριον* . . . *ἤλθε*, 'stole secretly through the grove.' The reading *Λάτμιον* (Juntine) should be unhesitatingly rejected. The reading in the text, *εἰς ἕνα*, is only conjectural. To explain it understand not *τόπον* but *ὑπνον*, easily supplied from *κάθεινδε* (cf. Lucian, i. 293 *ὡς βαθὺν ἐκοιμήθης*). *εἰς* with numerals as l. 25, &c. *παιδί* is dative of association, or of advantage. Tr. 'Slept one sleep with the lad.' (Paley conjectures *εἰν ἐνί*: cf. *A. Pal.* v. 293 *εἰν ἐνὶ θητεύσει Παλλάδι καὶ Παφίῃ*: near to MSS. would be *ἀδέα* often written *ἀδέα* in MSS.)

41. *ὄρνις ἐπλάγχθη*s: according to one form of the legend, Zeus himself in the form of an eagle snatched away Ganymede. Lucian, i. 208; Nonnus, xv. 280:

*καὶ Διὸς οἰνοχόος πέλε βουκόλος, ὃν διὰ κάλλος
φειδομένοις ὀνύχεσσιν ἐκούφισεν ὑπιπετῆς Ζεὺς.*

44. The sense is, 'Have no more amours in country or in town, Cyprus; Eunica has laid down a new law for gods and men' (Zettel).

XXI (Incert. III, Ahrens).

On the authorship of this idyll see *Introd.* § 3, pp. 54, 55. The scheme of the poem is as follows:—After the prefatory lines to Diophantus the writer passes to narrative. Two fishermen lie asleep in their cabin by the sea, with the poor implements of their craft about them. Waking before the night is half done one tells his fellow how he had dreamed that he had caught a wondrous golden fish, and sworn that he would desert his calling and live on land on the gold he had won. The oath he swore in his sleep troubles him. Is it binding? His companion bids him pay no thought to his dream, or likely enough he will starve while he neglects more solid fish.

2. *αὐτά*, 'alone.' For sentiment cf. Arist. *Plutus* 533:

Πενία.

ἐγὼ γὰρ
τὸν χειροτέχνην ὥσπερ δέσποινα' ἐπαναγκάζουσα κάθημαι
διὰ τὴν χρεῖαν καὶ τὴν πενίαν ζητεῖν ὁπόθεν βίον ἔξει.

4. *ἐπιμύσσησι*. The *ι* is lengthened as in Epic; cf. xxii. 19; *διέμοιράτο*, *Odys.* xiv. 434; *μονόλυκος*, Aratus, 1124, &c.

5. *ἐφιστάμεναι*, 'haunting,' properly 'standing over the bed';

so Aesch. *Agam.* 14 φόβος γὰρ ἀνθ' ὕπνου παραστατεῖ. Cf. *Odys.* xix. 515:

αὐτὰρ ἐπὴν νύξ ἔλθῃ, ἔλῃσι τε κοῖτος ἅπαντας,
κείμαι ἐνὶ λέκτρῳ, πυκινὰ δέ μοι ἄμφ' ἀδινὸν κῆρ
ὀξεῖαι μελεδῶνες ὀδυρομένην ἐρέθουσιν.

6. ὅμως, 'although poverty and care snatch away sleep.' ὁμῶς Steph. and most editors unnecessarily.

ἰχθύος: the singular is to be taken collectively; cf. xiv. 17, note, and *Intro.* p. 55.

7. βρύον, 'seaweed.'

πλεκταῖς, 'woven of reeds and wattles'; cf. *καλύβη σχοινίτιδι*, *A. Pal.* vii. 295 (Leonidas).

στρωσάμενοι, 'making them a bed' (middle).

8. κεκλιμένοι τοίχῳ, 'leaning against the wall of grass.' For the dative cf. *Odys.* xvii. 339:

ἴξε δ' ἐπὶ μελίνου οὐδοῦ ἔντοσθε θυράων,
κλινάμενος σταθμῷ κυπαρισσίνῳ.

Hermann's *πρός* for *τῷ* is not wanted.

9. ἀθλήματα, 'implements'; a new meaning for the word.

10. φυκίοεντα δέλητα, 'baits of seaweeds.' On *φυκίοεντα* see *Intro.* p. 55. δέλητα: a contracted plural from δέλεαρ. Seaweed is mentioned as a bait by Oppian, *Pisc.* iii. 414:

σάλπαι δ' ἱκμαλέοις μὲν ἀεὶ φύκεσσι μάλιστα
τέρπονται, κείνη δὲ καὶ ἀγρώσσονται ἐδωδῇ. . .

Ib. 421:

τῆμος ἐπεντύει κύρτου δόλον· ἐν δέ οἱ εἴσω
φύκεσιν εἰλομένους λᾶας βάλεν, ἀμφὶ δὲ ποίας
εἰναλίας στομίοισιν ἐδήσατο τῆσι γάνυνται
σάλπαι τ' ἡδ' ὅσσοι βοτανηφάγοι ἰχθύες ἄλλοι.

11. ὄρμιαί, 'lines of horsehair,' Oppian, *Hal.* iii. 75:

δονάκεσσιν ἀναψάμενοι δολιχοῖσιν
ὄρμην ἵππειον ἐϋπλοκον.

κύρτοι, 'lobster pots,' Oppian, iii. 341:

κύρτον δὲ πλέξαιο περίδρομον ὅττι μάλιστα
τεύχων ἢ σπάρτοισιν Ἰβηρίσιν ἢ ἐλύγοισι
ράβδους ἀμφιβαλὼν· λευρὴ δὲ οἱ εἴσοδος ἔστω
γαστήρ τ' εὐρυχανής.

With the whole list cf. the Epigram of Leonidas, *A. Pal.* vi. 4.

ἐκ σχοίνων, 'made of cord'; cf. xv. 123.

12. γέρων . . . λέμβος, 'an old boat.' For γέρων cf. Soph. *O. C.* 1259 γέρων γέροντι συγκατῳήκεν πίνος: Eurip. *H. F.* 26 γέρων λόγος.

14. ὁ πᾶς πόρος, 'all their revenue'; cf. Ovid, *Met.* iii. 588 'Ars illi sua census erat'; Plaut. *Rudens* 294 'Hisce hami atque haec harundines sunt nobis quaestu et cultu.'

15, 16. The MSS. reading of these two lines is:

οὐδεὶς δ' οὐ κύθραν (χύθραν 11) εἴχ', οὐ λῖνα· (κίνα 11 M sec. man.)
πάντα περισσά. (φ must have had λῖνα)
πάντ' ἐδόκει τήνοισ ἄγρα πενία ἢ σφᾶς ἐτέρη.

In 15 the Juntine has οὐ χύτραν οὐ κύνα ('none had dish or dog,' nonsense); in 16 it has σφιν ἑταίρη (conj.). The confusion of ἑτέρη and ἑταίρη occurs elsewhere (e.g. Theocr. xxii. 120; Xen. *Anab.* iv. 3. 30). Briggs emended 15 to οὐδὸς δ' οὐχὶ θύραν εἶχ' οὐ κύνα: Buecheler to οὐ κλείδ' οὐχὶ θύραν εἶχ' οὐ κύνα, and connected it with the preceding so that πλούτος should be subject; but line 14 is obviously complete in itself and κύνα is doubtful; οὐ κλείδ' is too far from MSS. In 16 ἃ γὰρ πενία σφας ἐτήρει is an emendation of Ameis and Ahrens. Better ἔτειρε (Wordsworth), ἃ γὰρ (Reiske); cf. *A. Pal.* ix. 654. The reading which I have adopted in 15 seems palaeographically more probable than the above mentioned, and comes easily from the uncial ΟΥΙCΥΘΡΑΝ: transpose the Θ. ΟΥΘΙCΥΡΑΝ: this from ΟΥCΙCΥΡΑΝ. Tr. 'Neither had blanket nor linen; all, all seemed extravagance to them; for poverty pressed hard upon them.' For σισύρα cf. Arist. *Clouds* 10: for λίνα, *Odys.* xiii. 73 'Ὀδυσσῆϊ στόρεσαν ῥῆγός τε λίνον τε. οὐδεὶς should of course be οὐδέτερος, but the Alexandrian writers are notoriously careless in their use of pronouns; *vid.* Theocr. vi. 46, note.

17. οὐδεὶς δ' ἐν μέσσω, 'there was no neighbour at hand.' An unusual sense of ἐν μέσσω, but cf. Theocr. xv. 27; Callim. *Erig.* 31:

τὰ γὰρ φεύγοντα διώκειν
οἶδε· τὰ δ' ἐν μέσσω κείμενα παρπέταται.

Herond. vi. 81 ἦλθεν γὰρ ἡ Βιτάτος ἐν μέσσω δούλη.

18. θλιβομένην πενία, 'oppressed by poverty.'

τρυφερόν: lit. 'delicately'; here of the sea lapping lazily on the beach.

19. κοῦπω τὸν μέσατον: cf. vii. 10.

20. τοὺς δ' ἄλεις: parataxis instead of a time clause. The conjunction is generally καὶ not δέ.

φίλος πόνος: Homeric; an utterly un-Theocritean use.

21. ὕπνον ἀπωσάμενοι: cf. *A. Pal.* vii. 726 (quoted *Introd.* p. 55). So with other abstract nouns γῆρας ἀπωσαμένη, *hom. h. Demet.* 276; δέος, Quint. Smyrn. ix. 96; φθόνον ἀμφοτέραισιν χερσὶν ἀπωσάμενοι, Bacchyl. v. 189.

φρεσὶν ἤρεθον αὐδάν: a curiously far-fetched phrase; 'provoked speech by their thought.' For φρεσί Meineke compares *Iliad* xvii. 260 τίς κεν ἦσι φρεσὶν οὖνοματ' εἶποι; cf. also *Odys.* xv. 445 ἔχετ' ἐν φρεσὶ μῦθον: Pseudo-Phocyl. 20 λόγον ἐν φρεσὶ ἴσχειν.

25. μὴ λαθόμην; κ.τ.λ., 'have I forgotten what was the thing?' He refers to his dream, which for the moment is blurred in his memory.

χρόνον δ' αἱ νύκτες: impatiently; 'the watches of the night are slow.' νύκτες in plural as Arist. *Clouds* 1 ὦ Ζεῦ βασιλεῦ τὸ χρέμα τῶν νυκτῶν ὅσον. (τί τὸ χρέμα χρόνου ταὶ νύκτες here Martini and Wilamowitz-Moellendorf, but we require an exclamation not a question.)

26. Ἀσφαλίῳν: the name occurs *Odys.* iv. 216.

27. παρέβα τὸν ἐὸν δρόμον. The season has not wilfully gone out of its course, Lucian, i. 229 (*Deor. Dial.* 10), Helios loq. ἀλλὰ μὴ παραβαίνειν τι ἔδοξα ἐν τῷ δρόμῳ καὶ ἔξω ἐλάσαι τῶν ὄρων,

κατὰ μοι ἄχθεται Ζεὺς καὶ τὴν νύκτα τριπλασίαν τῆς ἡμέρας ποιῆσαι διέγνωκεν ;

32. *ὅς γάρ ἂν εἰκάξῃ*, 'for whosoever guesses in his mind, he is the best interpreter of dreams who has his mind for teacher' ; 'qui ingenio non arte divinat, is optimus est coniector' (Paley) ; Eurip. *fr.* 63 *μάντις δ' ἄριστος ὅστις εἰκάζει καλῶς*.

34. *ἄλλως καὶ σχολά*, 'besides we have time to spare.' Bion, iii. (Hermann) 8 imitates the line *λαλέειν γὰρ ἐπέτραπεν ἃ σχολὰ ἄμμιν*.

35. *μηδὲ καθεύδων* : *μηδέ* because the clause is conditional ; 'if he lies by the sea and does not sleep.'

36. *ἀλλ' ὄνος, κ.τ.λ.*, 'but like an ass in a thorn bush, or the lamp in the town-hall : for they say that these are ever sleepless.' We have here two proverbial expressions, whether current or invented. Ahrens' conjecture is also possibly *ἀδῶν* (? *ἀδόνες*) *ἐν δρυμῷ* (*ἀδῶν* = *ἀηδῶν*), referring to the proverb *οὐδ' ὅσσον ἀηδόνες ὑπνώσσουσι* : cf. Longus, iv. 40 *ἀγρυπνοῦντες ὅσον οὐδὲ γλαῦκες*, and Chaucer's 'smaile foules . . . that slepen alle night with open eye.' *ὥς* is omitted as in Theocr. xiii. 24 ; xiv. 51, &c.

37, 38. The restoration of the lines is almost hopeless, but *λέγει μανύεν* seems certain and should not be altered. All proposed emendations are violent and unconvincing, e. g. Haupt. *ὕπιν τὰν ἴδες εἶγε θέλεις μανύεν* : Ahrens *θέλε δὴ ποτε . . . πα τοι ἔοικε λέγειν, μανύεν* : Kaibel *τὰν ἴδες' ἐσθλὰ δ' ἐγὼ μανύσω*. Best perhaps Ahlwardt *τὰν τύ σεφ γ' ἔλεγε μανύεν*. The MSS. *ἔσσεο δέ* is obviously a corruption by dittography. I trust in my conjecture to have got somewhat nearer to the letters of the MSS. than has been done in previous attempts. Tr. 'Tell me some day (*ποτέ*) your vision of the night, since what one knows he promises to reveal to his companion.'

τις is used to refer to the speaker ; cf. Soph. *Antig.* 745.

λέγει, 'promises' ; *vid.* note on ii. 154.

μανύεν : Doric infin. for *μανύειν*.

39. *δειλινόν*, 'in the evening' ; cf. xiii. 69, note.

40. *ἐν ὥρᾳ*, 'early,' Arist. *Eccl.* 395 *τοσοῦτον χρῆμ' ὅχλου οὕτως ἐν ὥρᾳ ξυνελέγῃ*.

43. *πλάνον*, 'deceptive' ; cf. Ovid, *Met.* iii. 586 :

'Pauper et ipse fuit ; linoque solebat et hamis
Decipere et calamo salientes ducere pisces.'

44. *τῶν τραφερῶν ὠρέξατο*, 'reached after the food.' *τραφερός* is used in Homer always of dry land (*τραφερή*) as opposed to sea (*ύγρή*), and this use is retained by the Alexandrian writers. The word is however used by Aratus as meaning 'fattening' (*τρέφω*), *ἐκ νομοῦ ἐρχόμενα τραφεροῦ ἐπὶ ὄψιον αἰλιν*. Here then as substantive 'the fattening thing,' i. e. 'food.' Others interpret 'one of the fat ones,' as if it were used in the place of *εὐτρεφής*, but this leaves *ὠρέξατο* awkwardly without an object.

45. *ἄρκτον μαντεύεται*, 'scents his bear and I my fish.' *μαντεύεται* is of course used in a greatly strained sense

ιχθύα : for *ιχθύν*, a novel form. So *ὑϊζύα*, Quint. Smyrn. ii. 88 ; *ιξύα*, *Id.* xi. 201 ; *ὀφρύα*, Oppian, *Cyn.* iv. 405. None of these accusatives occur in the Classical period.

47. τὸν κάλαμον δέ, κ.τ.λ. I have kept the MSS. reading, only deleting comma at εἶχον, so that τῷ χέρε is subject; 'my hands held the rod which bent with the strain, pulled (τεινόμενον) and was like to break (περικλόμενον), a wide reaching struggle.'

ἄγωνα is accus. in apposition to sentence.

48. εὐρύν: because the fish had to be played for a long time; *vid.* following lines (εὔρον, Junt.: so Hermann with colon at περικλόμενον).

49. σιδάροις, 'a solitary use of the plural'; cf. our use of 'irons.'

ἰχθύν with ὅ is abnormal, but recurs in Oppian, *Hal.* iv. 44; κλιτύν, Nicander *Alex.* 34, and a few others.

50. 'Asphalion first hooked his fish which ran gamely and nearly doubled up the rod; then the fish sulked and the angler half despaired of landing him. To stir the sullen fish he "reminded him of his wound," probably as we do now by keeping a tight line and tapping the butt of the rod. Then he slackened, giving the fish the line in case of a sudden rush; but as there was no such rush he took in line . . . and so landed him' (A. Lang).

58. A hopeless line. Musurus conjectured καὶ τὸν μὲν πιστῆρσι κατὰγον ἐπ' ἡπείροιο. Worthless. Most modern critics proceed on the assumption that ἡπήρατον conceals ἡπειρώταν, and evolve such readings as σπεύσας ἀκάλ' ἄγαγον ἡπειρώταν (Graefe); τότε πιστεύσας ἀκάλ' ἄγαγον ἡπείρωταν (Renier); πίστευσα καλῶς ἔχεν ἡπειρώταν (Ziegler); but ἡπειρώτας ἰχθύς is an impossible expression. Others are πίστευσα καλάγρετον εὐπέρνατον (Ribbeck, *Rhein. Mus.* 45 'feliciter captum bene vendibilem'). Most ingenious is the suggestion of the Rev. B. H. Streeter, τὸν ἔχων πίστευσα καλῶς ἔγεν ἡπειρώτας, 'having him I trusted to live happily on land.' (I am indebted to A. C. Clark, Esq., of Queen's College, Oxford, for this.) I believe however that τὸν ἡπήρατον hides τὸν ἐπήρατον and have emended accordingly. Tr. 'Him I made bold to call the fish I had prayed for.' [I find that Brunck suggested this end to the line, reading however τῷ μὲν πίσυνος χαλάσας τὸν ἐπήρατον ἰχθύν ὤμοσα μηκέτι.]

59. ὤμοσα δ' οὐκέτι, 'I swore I would never again set foot on the sea, but stay on land, and be an emperor with my gold.'

οὐκέτι for μηκέτι is irregular; cf. Herond. vi. 93 ὁ δ' ὤμος' οὐκ ἂν εἰπεῖν μοι: Babrius, l. 6 ὁ δ' οὐ προδώσειν ὤμννε.

πόδα θείναι: cf. *A. Pal.* v. 39:

ἦν γὰρ ἀπέλθω
καὶ θῶ ἅπαξ ἔξω τὸν πόδα τῆς πόλεως.

For the aorist θείναι see Goodwin, *M. and T.*; Eurip. *H. F.* 746 οὔποτ' ἤλπισεν παθεῖν.

60. τῷ χρυσῷ βασιλεύσειν: cf. Plaut. *Rudens* 931, Gripus after his big find exclaims:

'Navibus magnis mercaturam faciam: apud reges rex perhibebor.

... sed hic rex cum aceto pransurust et sale sine bono pulmento.'

61. ἔρειδε τὰν γνῶμαν: probably 'bring your judgement to bear on it,' or more simply = προσέχε (τὸν νοῦν) as νόον προσέρεισα Λεάνδρῳ, *A. Pal.* v. 231; ὄψιν ἀπερείδειν, Lucian. i. 259.

64. ἴσα δ' ἦν. The vision was like to the 'thing that is not.'

65, 66. ἐλπίς τῶν ὕπνων: in apposition to ὄψις, 'a mere hope of sleep.'

εἰ γάρ πα . . . , 'For if perchance you will hunt thus in vain in sleep again, . . . you might die of hunger and of your golden dreams.'

μή θάνης: the construction is the independent use of μή, with subjunctive to express a polite affirmation. The stock example is Plato, *Gorgias* 462 c μή ἀγροικότερον ἢ τὸ ἀληθὲς εἰπεῖν: cf. *Meno* 94 e. It is common in Homer, *Odys.* v. 356; *Iliad* xviii. 8; *ib.* viii. 95 μή τις τοι φεύγοντι μεταφρένῳ ἐν δόρῳ πῆξῃ. The difficulty with the usual order of the lines is that however we emend εἰ γάρ με, κ.τ.λ., ἐλπίς τῶν ὕπνων remains unsatisfactory as an apodosis. (J. A. Hartung's emendation is ingenious but too violent, εἰ γὰρ ὕπαρ κνώσσων ἔτι μωρεῖς ταῦτα μάταιος ἐλπίς τῶν ὕπνων, but ὕπαρ is not likely and μωρεῖς is a vox nihili.) With the order adopted in the text ἐλπίς, in apposition to ὄψις, may be paralleled by Oppian, *Pisc.* i. 36 ἐλπίς δ' οὐ σταθερὴ σαίνει φρένας ἡὕτ' ὄνειρος: and κενεαῖς ἐλπίσιν ὄνειροπολεῖν in Adamantius, *Dial. Cont. Marcionitas*, 842 B.

ἐτώσια . . . ματεύσεις: cf. Pind. *P.* iii. 40 μεταμῶνια θηρεύων ἀκράντοις ἐλπίσι.

XXII (XX Ahrens).

The poem is a hymn to the Dioscouri, Castor and Polydeuces. Lines 1-26 form a prelude addressed to the two brothers. From that point the poem passes to narrative, relating first the encounter between Polydeuces and Amycus, king of the Bebryces, and secondly the fight between Castor and Lynceus for the possession of the daughters of Leucippus. The first episode is narrated also by Ap. Rhod. *Argon.* ii. *ad init.*, but in a tame manner altogether inferior to Theocritus. The second story was narrated in the old Epic, the Cypria, and in Pindar, *Nem.* x. Theocritus has in both stories differences of detail, which will be noted in their place.

The dialect is Epic, with a few Doric or new Greek forms intermixed. The MS. tradition is twofold for the latter part of the poem; and goes back to the two archetypes Φ^m and Π (Intro. § 3). Up to l. 68 the poem is lacking in the MS. D, and hence we have only the Φ^m tradition for this part. The two sources differ greatly; the Π tradition gives almost entirely Epic forms, Φ^m a large admixture of Doric. The former is claimed as the better by Hiller (*Beiträge*, p. 77 *sqq.*) and the Epic forms were generally restored by Ahrens in his edition. Ziegler keeps the dorisms in ll. 1-26 only. See further Intro. § 1, pp. 29, 30. The Vocabulary contains many words new to Epic verse; e.g. εἰκῆ, παταγέω, βυθός, ἐρημάζω, κολοσσός, ποδεάν, πύκτης, προβολή, πίτυλος, ἀκριβής, ἐμφύλιος, ὄμαιμος (*vid.* Legrand,

Etude, pp. 263, 264). On metrical points see *Introd.* p. 57. The symmetry which marks the pastoral poems is only occasionally apparent (e.g. ll. 156, 138, 23, 213, and in the dialogue 54 *sqq.*; *vid.* *Introd.*), and the periods are longer and more flowing.

2. φοβερὸν ἐρεθίζειν are to be taken together: the infinitive depending on the adjective.

3. βοέοισιν ἱμάσιν: the leathern cestus (*Verg. Aen.* v) which was wound round the hand and forearm more as a protection to the wearer in the delivery of swinging blows than to increase the weight of the blow.

5. Θεστιάδος: cf. *Eurip. Iph. Aul.* 49. The father of Leda was Thestius the Aetolian. The adjective Θεστιάς is used like Βερενικεία in xv. 110; Ἰησονίης, xxii. 31.

6 *sqq.* σωτήρας. The 'Great Twin Brethren' lent their aid to those in distress on land and water. Cf. the well-known legend of the battle of Lake Regillus, and *Horace, Odes* iv. 8. 31:

'Clarum Tyndaridae sidus ab infimis
Quassas eripiunt aequoribus rates.'

The whole passage is parallel to *h. hymn* 33 (ἐς Διοσκούρους):

σωτήρας τέκε παῖδας ἐπιχθονίων ἀνθρώπων
ῥυπύρων τε νεῶν, ὅτε τε σπέρχωσιν ἄελλαι
χειμέριαι κατὰ πόντον ἀμείλιχον· οἱ δ' ἀπὸ νηῶν
εὐχόμενοι καλέουσι Διὸς κούρους μέγαλοιο
ἄρνεσσιν λευκοῖσιν, ἐπ' ἀκρωτήρια βάντες
πρύμνης· τὴν δ' ἄνεμός τε μέγας καὶ κύμα θαλάσσης
θῆκαν ὑποβρυχίην, οἱ δ' ἐξαπίνης ἐφάνησαν
ξουθῆσι πτερύγεσσι δι' αἰθέρος αἴξαντες
αὐτίκα δ' ἀργαλέων ἀνέμων κατέπαυσαν ἀέλλας,
κύματα δ' ἐστόρεσαν λευκῆς ἁλὸς ἐν πελάγεσσι,
ναύταις σήματα καλά, πόνου σβέσιν.

6. ἐπὶ ξυροῦ. A very old expression for a perilous position. The metaphor is apparently from a balance trembling how it will turn. Cf. *Theognis*, 557:

κίνδυνός τοι ἐπὶ ξυροῦ ἴσταται ἀκμῆς·
ἄλλοτε πόλλ' ἔξεις, ἄλλοτε πανρότερα.

Simonides, 97 ἀκμᾶς ἐστακυῖαν ἐπὶ ξυροῦ Ἑλλάδα: *Iliad* x. 173:

πάντεσσιν ἐπὶ ξυροῦ ἴσταται ἀκμῆς
ἥ μάλα λυγρὸς ὄλεθρος Ἀχαιοῖς ἥ ἐ βιῶναι.

8. οὐρανὸν ἐξανύοντα, 'stars setting and coming into the heavens.' ἐξανύω takes accus. of object reached; cf. *Eurip. Orest.* 1685 ἀστρῶν πόλον ἐξανύσας. The Vulgate could only be defended if we took οὐρανοῦ as genit. of space in which—rising up (out of the sea) in the heaven. This would be exceedingly obscure. The rising or setting of constellations mark the seasons of the year (cf. *Quint. Smyrn.* vii. 310:

ἄστρα τὰ που μογεροῖσι πέλει δέος ἀνθρώποισι
δυνόμεν' ἢ ἀνιόντα κατὰ πλατὺν κύμα θαλάσσης).

Ships which sail despite the warning of the stars are said *άστρον βιάζονται*, 'to set aside with violence the stars.' Cf. Herod. ix. 41 *τὰ σφάγια βιάζεσθαι*.

11. *έκ πρῳήθηεν*: cf. *Iliad* viii. 19 *έξ οὐρανόθεν*: Theocr. xxv. 180 *οὐξ Έλίκηθεν*. Without *έκ*, i. 24; xvii. 28; vii. 80, &c.

13. *άρμενα πάντα*, 'all the tackle.' Cf. generally Alcaeus, fr. 18.

18. *αὐτοῖσιν ναύτησιν*. This use of the comitative dative with *αὐτός*, applied to *animate beings*, is Attic. Homer only has it of inanimate objects (*Iliad* xi. 699, &c.). The Alexandrian poets used it both with and without *σύν*: Ap. Rhod. i. 503:

*ποταμοὶ κελάδοντες
αὐτῇσιν νύμφησι καὶ έρπετὰ πάντ' έγένοντο.*

(Cf. Fritzsche, lat. ed.)

19. *άπολήγοντ' (άπολήγουσι)*: for elision cf. Pind. N. iii. 7; Scolion of Hybrias *τοὶ δὲ μὴ τολμῶντ' έχειν δόρυ καὶ ξίφος*. ο is counted long before the liquid λ: cf. xxi. 4, note.

21. *δῶν τ' ἀνὰ μέσσον*, 'and faintly shows the crib between the Asses showing that it is fair sailing.' The constellation, which is only visible in very clear weather, is thus described by Aratus (892):

*Σκέπτεο καὶ φάτνην· ἥ μὲν τ' ὀλίγη εἰκυῖα
ἀχλύϊ βορραῖῃ ὑπὸ Καρκίνῳ ἡγηλάζει
ἀμφὶ δέ μιν δύο λεπτὰ φαεινόμενοι φορέονται
ἀστέρες
εἷς μὲν πὰρ Βορέαο· νότῳ δ' ἐπικέκλιται ἄλλος·
καὶ τοὶ μὲν καλέονται Ὀνοὶ μέσση δέ τε Φάτνη.*

ἀνὰ μέσσον: cf. xiv. 9; with genit. Hesiod, *Scut.* 209 *ἄμ μέσον αὐτοῦ*.

22. *τὰ πρὸς πλόον*. The use of article with adverb equivalent = a noun is not Homeric. First in Hesiod, *Έργ.* 364, 365 *τὸ θύρηφιν*: Monro, *H. G.* § 264. For *πρὸς* cf. Isocr. 45 *ε τῶν πρὸς τὸν πόλεμον*.

25. *πρώτον* belongs to both substantives; cf. x. 35, note; A. Pal. vii. 31 *κώμον καὶ πάσης κοίρανε παννυχίδος*.

27. *ἄρα* marks the transition to the main narrative; cf. xviii. 7. In xxiv. 50 it is resumptive; xxiv. 46 it marks a further detail in the narrative (cf. xxii. 12). Cf. xviii. 1, note.

29. *Βέβρυκας*: a tribe on the coastland of Bithynia. In Ap. Rhod. *loc. cit.* the Bebrycians are placed on the Propontis, and the adventure takes place before the passing of the Symplegades.

33. *πυρεῖα*, 'firesticks'; Lucian, *V. H.* i. 32 *αὐτοὶ δὲ τὰ πυρεῖα συντρίψαντες καὶ ἀνακαύσαντες δεῖπνον έποιοῦμεθα*.

34. *ὁ τ' οἶνωπός*: cf. vi. 1; xv. 58, note; xxii. 140.

35. *έρημάζεσκον*, 'were left alone.'

37. *λίσσάς*: a feminine form of *λίσσός*, 'smooth.' These feminines are formed in great numbers by Alexandrian and later writers: *ρωγάς* (Theocr. xxiv. 95); *έρημάς* (Nonnus); *λυσσάς*, *ἀγριάς* (Aratus); *λεπράς* (Theocr. i. 40); *πενθάς* (Ephr.

Bion.); θαλυσιάς (vii. 31); ἐρημάς (Manetho); φωλάς (i. 115); λιμνάς (v. 17), &c. See Rutherford (Babrius), p. 82.

39. λάλλαι, 'pebbles.'

ἰνδάλλοντο, 'were like.'

40. ἐκ βυθοῦ not ἐν βυθῷ because the pebbles gleam from the bottom of the pool; cf. the description of Arethusa in Lucian, *Dial. Marin.* 3 διαυγής τέ ἐστι καὶ διὰ καθαροῦ ἀναβλύζει καὶ τὸ ὕδωρ ἐπιπρέπει ταῖς ψήφισιν ὅλον ὑπὲρ αὐτῶν φαινόμενον ἀργυροειδές.

44. ἐνδιάσκει, 'dwelt beneath the open sky.' The description of the place and of Amycus is modelled on *Odys.* ix. 184 sqq.:

περὶ δ' αὐλῇ
ὑψηλῇ δέδμητο κατωρυχέεσσι λίθοισι
μακρῆσιν τε πίτυσιν ἰδὲ δρυσὶν ὑψικόμοισιν.
ἐνθα δ' ἀνὴρ ἐνίαυε πελώριος, ὅς ῥά τε μῆλα
οἶος ποιμαίνεσκεν ἀπόπροθεν . . .
καὶ γὰρ θαῦμ' ἐτέτυκτο πελώριον, οὐδὲ ἑώκει
ἀνδρὶ γε σιτοφάγῳ, ἀλλὰ ῥίψ ὕληντι.

49. πέτροι ὀλοίτροχοι, 'rounded stones.' Theocritus uses the Attic form for the Homeric ὀλοοίτροχοι (deriv. from root *volu*, 'to roll'; see Vaniček, vol. ii. p. 916); cf. the description of a statue of an athlete, *A. Pal.* ii. 235:

ἀμφὶ δὲ πυκνοῖς
μυῖωνες μελέεσσιν ἀνοιδαίνοντο ταθέντες
τρηχαλέοι δοιοὶ δὲ συνισταμένων παλαμάτων
εὐρέες ἐσφῆκωντο βραχίονες ἥύτε πέτραι
καὶ παχὺς ἀλκήντι τένων ἐπανίστατο νώτῳ,
αὐχένος εὐγνάμπτοιο περὶ πλατὺν αὐλὸν ἀνέρπων.

And for general sense cf. Tennyson's description of the sleeping Geraint.

52. ἄκρων . . . ποδεώνων, 'a lion skin suspended by the claws.' For ἐκ cf. *Bion*, v. 2 ἐκ χειρὸς ἄγουσα: more usually of the object on which a thing is hung, ἐκ τῶν δένδρων τινὲς ἀπήγχοντο, *Thucyd.* iii. 81. 2.

55. χαίρω πῶς: cf. *Aesch. Agam.* 538:

X. κῆρυξ Ἀχαιῶν χαίρει τῶν ἀπὸ στρατοῦ.
K. χαίρω.

Soph. O. T. 596 νῦν πᾶσι χαίρω = 'now I bid hail by all.'

μή: generic; any men whom I have not seen before.

56. μήτ' ἀδίκους μήτ' ἐξ ἀδίκων: cf. *Lysias*, x. 23 βελτίων καὶ ἐξ βελτιόνων: *Arist. Frogs* 731 πονηροῖς καὶ πονηρῶν.

φάθι λεύσσειν, 'deem not that you see'; much more emphatic than the simple negation οὐ λεύσσεις. So *Soph. Elect.* 9 φάσκειν Μυκῆνας τὰς πολυχρύσους ὄρναι.

59. τῆς σῆς . . . ἐπιβαίνω: sc. χώρης: cf. v. 61; 'I do not trespass on your land,' i.e. the interference is not of my seeking, and if you choose to obtrude you must take me as you find me.

60. ἔλθοις: in answer to οὐκ ἐπιβαίνω. The optative expresses a wish: 'Come; and tasting my hospitality return.'

61. τὰ τ' ἐξ ἐμεῦ: properly 'what should proceed from me.' But little more than ἐγώ; cf. iii. 27; Isocr. 39 εἰ ἀνὰ τὰ παρ' ὑμῶν ὑπηρετῆται: Soph. O. C. 1628 πάλαι δὲ τὰπὸ σοῦ βραδύνεται: Arist. *Thesm.* 1170 τὰ μὲν παρ' ἡμῶν ἴσθι σοι πεπεισμένα.

ἐν ἐτοίμῳ = ἐτοίμα: cf. xxii. 212; Antiphon, cxxx. 4 τὰ ἐν ἀδῆλῳ ὄντα: Thucyd. ii. 53 ἐν ὁμοίῳ: Eurip. *Hec.* 806 τοῦτ' οὖν ἐν αἰσχυρῷ θέμενος. So in Latin, Livy, iii. 65 'in difficili' = 'difficile'; cf. xxii. 148, note.

63. τέρσει. The sense requires a present, so we should recognize here an active form of the Homeric *τέρσεται*: Hesych. has *τέρσει ξηραίνει*: Liddell and Scott treat *τέρσει* as a future, but without just ground. The sense is 'you shall know of that if you are parched with thirst' (Hartung).

65-67. Reiske's assignment of these lines to Amycus and Polydeuces in turn leaves ὄμματα δ' ὀρθός inexplicable and without grammatical connexion.

πυγμαῖχος refers to the stand up boxing; ποσσί θενών to the scrimmage of the Pancratium of which Philostratus writes—*Imag.* ii. 6—δεῖ δὲ αὐτοῖς καὶ τέχνης εἰς τὸ ἄλλους ἀγχεῖν· οἱ δὲ αὐτοὶ καὶ σφυρῷ προσπαλαίονσι καὶ τὴν χεῖρα στρεβλοῦσι προσόντος τοῦ παίειν καὶ ἐνάλλεσθαι· τουτὶ γὰρ τοῦ παγκρατιάξιν ἔργα πλὴν τοῦ δάκνειν καὶ ὀρύττειν, and *ibidem* δεῖ γὰρ ὑπτιασμῶν . . . καὶ συμπλοκῶν. Now ὄμματα δ' ὀρθός cannot refer to this, but obviously suits boxing (πυγμαῖχος). ὄμμασιν ὀρθοῖς (Paley) is useless; ἄμματα δ' ὀρθά (Juntine) requires ἦ and not δέ, and has no construction; Hartung's ἄμμασι δ' ἄρθρα makes an exceedingly harsh 'zeugma'; θενών is not applicable to the second clause, and ἄμμασι and ποσσί can hardly be made coordinate. I do not understand Kynaston's note; 'there is possibly some reference to "gouging."' Philostratus—as quoted above—says expressly that this was barred. I therefore give ὄμματα δ' ὀρθός and the following line to Amycus and read γ' for δ'. The dialogue then runs:

Amyc. Put up your hands, man against man.

Polyd. Boxing or tripping?

Amyc. Nay, eye to eye. Lay yourself out, and do not spare your tricks.

μὴ φείδεο: cf. Pind. *Isth.* vi. 50 σφετέρως δ' οὐ φείσαστο χερσὶν βαρυφθόγγοιο νευρᾶς.

χείρας ἄειρον: cf. *Odys.* xviii. 89; Ap. Rhod. ii. 14 πρὶν χεῖρεσσιν ἐμῇσι εἰς ἀνὰ χείρας ἄειραι.

σφετέρης: cf. x. 2, note.

69. οὐ γύννις ἐών, κ.τ.λ., 'no weakling is he, and shall be called "The Boxer."' On the reading see Hiller, *Beiträge*, p. 54.

ὁ πύκτης. For the article with the predicate cf. Aeschin. i. 131 ὁ Βάταλος προσαγορεύεται: Id. ii. 167 τὸν καλὸν στρατιωτὴν ἐμὲ ὠνόμασαν.

71. σὸς μὲν ἐγώ: sc. κεκλήσομαι αἶκε κρατήσης. For ellipse cf. xv. 144.

72. κυδοιμοί, 'fights' (Liddell and Scott). If this is right we have here an example of that exaggeration in the use of words which becomes frequent in a declining state of language, e.g. in Oppian, μέλη ἡλίβατα for μεγάλα, v. 66; χάος for σκότος,

v. 52. *εὔριπος* = 'cistern,' Babrius, 120 (cf. Rutherford, *ad loc.* and p. lx of his introduction). But we ought probably to keep to the old meaning = 'battle-cry' here (? 'cock-a-whoop'). For the sense cf. Ar. *Birds* 70 Θε. ὄρνις ἔγωγε δοῦλος. Ev. ἡττήθησεν τινὸς ἀλεκτρονός; The beaten bird was called δοῦλος.

74. *μαχεσσαίμεσθα*: cf. xvi. 67, note.

77. αἶε: apparently with *κομόωντες*: cf. ii. 137; vii. 33; xiii. 56; xvii. 107, where words are similarly displaced.

80. *ἐκαρτύναντο*, 'bound *themselves* about' or 'had got themselves bound,' since this was the office of the squires; cf. *Odys.* xviii. 76 δρηστήρες ἄγον ζώσαντες ἀνάγκη: Ap. Rhod. ii. 62; *Iliad* xxiii. 681.

82. *σύναγον* must be taken intransitively (*vid.* Liddell and Scott); contrast *Odys.* xviii. 89 ἐς μέσσον δ' ἀναγον τῷ δ' ἄμφω χεῖρας ἀνέσχον. Wakefield reads *πνέοντας*, but this makes *σφίσι* in l. 83 very obscure.

φόνον . . . πνέοντες: cf. xxv. 137; Quint. Smyrn. xi. 10 ὁλοδὸν πνέιουνσαι ὄλεθρον.

84. λάβοι, 'which should get'; *delib.* optative, Ap. Rhod. i. 1154:

ἐνθ' ἔρις ἄνδρα ἕκαστον ἀριστήων ὀρόθυνεν,
ὅστις ἀπολήξειε πανύστατος.

90. πολὺς δ' ἐπέκειτο, 'lunged heavily, head down.'

πολύς: Aesch. *Choeph.* 36 φόβος βαρὺς πίπνων, &c.

92. *θαρσύνεσκον*: Quint. Smyrn. imitates the passage (iv. 339):

μέγα δ' ἴαχον ἐνθα καὶ ἐνθα
λαοὶ ἐποτρύνοντες ἐρισθενέων μένος ἀνδρῶν
μῖζαι ἐν αἵματι χεῖρας.

94. Τιτυῶ: see *Odys.* xi. 577.

96. ἀμφοτέρῃσιν: cf. vii. 157. Note the quick dactylic character of these lines, and contrast the slow movement of l. 98.

98. ἔσση: sc. Amycus.

πληγαῖς μεθύων: cf. *Odys.* xviii. 240:

Ἴπρος . . .
ῆσται νενστάζων κεφαλῇ, μεθύοντι ἑοικώς,
οὐδ' ὀρθὸς στήναι δύναται ποσίν.

99. *κελάδησαν*, 'shouted in applause,' *Iliad* xxiii. 869.

100. ἔλκεα λυγρά: Homeric; *Iliad* xix. 49.

102. ἐτώσια . . . προδεικνύς, 'with feint blows'; cf. Verg. *Aen.*

v. 376.

104. ἤλασε: intrans. 'drave with his fist'; cf. Ap. Rhod.

ii. 108:

τοῦ δ' ἄσπον ἰόντος
δεξιτερῇ σκαίῃς ὑπὲρ ὀφρύος ἤλασε χειρὶ.

Quint. Smyrn. iv. 358:

τὸν δ' ἄρα Θησέος υἱὸς ἐϋφρονέων ἐν ἀέθλῳ
πολλάκις ἐς κενεὸν κρατερὰς χεῖρας ἰθύνεσθαι
θῆκε· καὶ ἰδρεῖσσι διατμήσας ἐκάτερθε
χεῖρας, ἐς ὀφρύα τύπεν ἐπάλμενος ἄχρις ἰκέσθαι
ὀστέον.

107. ὀρθωθέντος : gen. absol. with subj. unexpressed ; cf. xiv. 18 ; Soph. *O. T.* 629 οὔτοι κακῶς γ' ἄρχοντος.

109. ἔξω . . . αὐχένος, 'aimed blows at his breast and outside his neck.' Theocritus probably means the same as Homer, *Odys.* xviii. 96 ὁ δ' αὐχέν' ἔλασσε νύπ' οὐατος : Ahrens reads *ἐξὺν* (*ἐξύα* Meineke) αὐχένα τ', but this is unnecessary, and is unsportsmanlike, not to be justified by Eurip. *Iph. Taur.* 1370 :

καὶ κῶλ' ἀπ' ἄμφοιν . . .
ἐς πλευρὰ καὶ πρὸς ἡπαρ ἡκοντίζετο.

(C. Hartung καὶ ἄξονα αὐχένος—a physical impossibility.)

110. ἀεικέσι : Homeric ; *Iliad* ii. 264.

112. σάρκες δ' αἱ μὲν : 'haec scriptura defendi posse ita videtur ut σάρκες δέ de utroque dictum esse statuamus, i.e. de Amyce et Polluce, atque ut postea poeta oratione translata a re statim ad ipsam personam utrumque distinxisse cogitetur per αἱ μὲν ὁ δέ' (Ameis). The construction proceeds irregularly. We should normally have αἱ δέ instead of ὁ δέ.

ἐκ μεγάλου : cf. xxix. 24 ; Isocr. 16 D πόλιν μεγάλην ἐκ συμκρᾶς ποιῆσαι.

113. ὀλίγος : cf. i. 47.

πάσσονα : cf. *Odys.* vi. 230 :

τὸν μὲν Ἀθηναίη θῆκεν . . .
μείζονά τ' εἰσιδέειν καὶ πάσσονα.

114. ἀπτομένου . . . πόνου, 'in the grip of the fight.' A novel expression, but not unlike νόσος ἡπταί μου, Soph. *Trach.* 1009. This alone has an MSS. authority. ἀπτόμενος, which many read, would only be admissible if Amycus and Pollux fought in regular rounds, so that ἀπτόμενος πόνου would mean 'engaging in the fight again' (αὐξαμένου, conj. Meineke).

καὶ χροῖῃ ἀμείνων (see Hiller, *Beiträge*, p. 45), 'better in colour too.' ἀμείνω, which Toup conjectured and most editors read, is less appropriate. It is not the limbs but the general aspect which is described. In the sportsman's phrase Pollux 'comes up smiling.'

116, 117. οἶσθα ἐγώ : cf. 7, 8, &c. : Index, s.v. Hiatus. The Muse (θεά) is invoked here at the crisis of the story ; cf. Bacchyl. xv. 47 Μεῦσα, τίς πρῶτος λόγων ἄρχεν δικαίων ; The poet is the mouthpiece of the Muses uttering what they will ; cf. Callim. iii. 186 εἰπὲ θεὰ σὺ μὲν ἄμμιν ἐγὼ δ' ἑτέροισιν ἀείσω : Ap. Rhod. iv. 1379 Μουσάων ὅδε μῦθος ἐγὼ δ' ὑπακουὸς ἀείδω Πιερίδων.

ἑτέρων, 'the mouthpiece of others,' i.e. of the Muses ; see Hiller's note.

ὡς ἐθέλεις καὶ ὅπως (Hiller, *Beiträge*, p. 52) ; cf. *Iliad* xiv. 337 ; *Odys.* xviii. 113 ὅττι μάλιστ' ἐθέλεις καὶ τοι φίλον ἔπλετο θυμῷ.

120. προβολῆς. Liddell and Scott translate this word 'a lunge,' but when used in connexion with fighting it seems always to mean the 'guard position' (ἐν προβολῇ θεμένα ξίφος, *A. Pal.* vii. 433, &c.) ; cf. 'in procinctu' (Quintil. xii. 9. 21 'oratorem armatum semper et velut in procinctu stantem').

Tr. 'Amycus seized Polydeuces' left with his left swerving sideways from his guard, and attacking with the other hand swung round his broad forearm from his right side; . . . but Polydeuces ducked his head, and struck straight from the shoulder': i.e. Amycus tried to hold down Polydeuces' guard arm and to deliver a side blow by swinging his arm round from his side on to his opponent's head. *πλατὺ γυῖον* is not the fist, but the whole forearm girt with the cestus. The Greeks used this swinging blow much more than the modern prize-fighter. Hence l. 45 Amycus is represented with his ears battered (see Badminton volume on *Boxing*, *Introd.*). For *ἐτέρῃ* Kiessling conjectures *ἐτέρην*, perhaps rightly.

ἀπὸ λαγόνος. Ahrens' conjecture *ἐπὶ λαγόνας*, like Amycus' blow, is rendered futile by the fact that Pollux ducked his head.

124. *ὤμῳ*, 'straight from the shoulder,' lit. with the weight of his shoulder; cf. xxv. 147.

126. *λαῖῃ* (so Π). Amycus had released his hold on Polydeuces' left when met with the blow in the face.

πυκνοί: *Odys.* xii. 92.

128. *ἐπὶ γαίῃ*: *Odys.* xviii. 92.

ἀλλοφρονέων: *Iliad* xxiii. 698.

131. Apollonius makes Polydeuces kill Amycus, but *vid.* Schol. Apoll. ii. 98 *Ἐπίχαρμος δὲ καὶ Πείσανδρος φασὶν ὅτι ἔδησεν αὐτὸν ὁ Πολυδεύκης*.

133. *ὃν πατέρα*. Amycus was son of Poseidon and the nymph Melie, *Ap. Rhod.* ii. 2.

134. *ξείνοισι*: *Ap. Rhod.* ii. 5:

*ἐπὶ ξείνοισιν ἀεικέα θεσμὸν ἔθηκεν
μήτιν' ἀποστείχειν πρὶν πειρήσασθαι ἰοῖο
πυγμαχίης.*

135. Theocritus now passes to the second part of the poem—the exploits of Castor. This has no connexion with the preceding save community of actors. In the Epic—the Cypria—Castor was killed by Idas, Lynceus and Idas by Polydeuces (*Proclus, Chrestom.* i). In Theocritus Lynceus is killed by Castor; Idas comes to his brother's assistance but is slain by the lightning of Zeus; Polydeuces takes no part in the fight. In Pindar (*Nem.* x) Castor is surprised by Lynceus stealing the cattle of Aphareus and is mortally wounded; Polydeuces slays Lynceus; Idas is killed by the thunderbolt. The detail that the sons of Aphareus were betrothed to the daughters of Leucippus and that the Dioscuri robbed them of their brides seems to be first found in Theocritus (see Legrand, *Étude*, p. 91), but is repeated by Ovid (*Fasti*, v. 699): *vid.* note on iv. 150.

140. *ὁ καρτερός*: cf. xv. 48.

μελλογάμῳ, 'soon to be bridegrooms.'

141. *τύμβον*: cf. *Pind. N.* x. 124 *ἦλθε Λήδας παῖς διώκων τοὶ δ' ἔναντα στάθεν τύμβῳ σχεδὸν πατρῷῳ*.

142. *ἐπ' ἀλλήλοισιν ὄρουσαν*: Homeric ending; *Iliad* xiv. 401.

145. ἐπὶ νύμφαις . . . χαλεποί; 'why are ye sternly set to gain another's bride?'

ἐπί: cf. i. 49.

148. ἐν ὄρκῳ = ὄρκιος: cf. Lucian, *Tox.* 22 ἐν παιδιᾷ τὸ πρᾶγμα ἐποιούντο: Evenus, i. 2 οὐκέτι τοῦτ' ἐν ἔθει. Cf. Thucyd. ii. 64; Hypereides, *Eux.* xxxvi. 25 ἐὰν τὰ γεγονότα ἐν ἀδικήματι ψηφίσθησθε εἶναι. So probably the difficult phrase, Eurip. *Bacchae* 860:

Διόνυσον ὃς πέφυκεν ἐν τέλει θεὸς
δεινότητος ἀνθρώποισι δ' ἡπιώτατος.

(ἐν τέλει = τέλειος.)

150. Meineke, Ahrens, and Ziegler reject the line altogether, regarding it as a weak supplement to δῶροις in l. 151 (βουσί dat. instr. with παρετρέψασθε); hardly necessary. The circumstances of the story as given here seem to be—the Dioscuri had made an expedition into Arcadia with Idas and Lynceus; a quarrel arising over the division of the loot the Dioscuri seized the portion which belonged to the sons of Aphareus, and offered it to Leucippus, who in return gave them his daughters previously espoused to Idas and Lynceus (Renier). According to the common version the Dioscuri were already married to the daughters of Leucippus, and being taunted by their cousins for giving no dowry stole the cattle of Aphareus and made a present of it to Leucippus (Schol. *Lycophr.* 548).

156. πολλή, 'large'; cf. Plato, *Phaedo* 78 a; Charito, γ. vi. 2 πολλή γὰρ ἡ Ἀσία.

159. τοκέεσσιν. Theocritus uses the Epic and Ionic forms of nouns in -εις indifferently; cf. ἀριστέες, xviii. 17; ἱππῆεσσι, xxiv. 128; Δωριέεσσι, xv. 93; βασιλῆες, xvii. 74, &c.

ὑπό, 'under the dominion of'; *Odyss.* vii. 68 ὅσαι νῦν γε γυναικες ὑπ' ἀνδράσιν οἶκον ἔχουσι: Ap. Rhod. i. 270 ὑπὸ μητρὶνῃ βίοντον βαρὺν ἡγηλάζει.

164. ἄνωθεν: cf. vii. 5.

165. πρὸς τέλος ἔλθειν, 'to come to completion'; Megara, 99 ἀφίκετο πρὸς τέλος ἔργου.

167. ἴσκον, 'I said.' This verb (ἴσκω, shortened form of εἴσκω) is among the many which the Alexandrian poets used in a new sense. In Homer it means 'to make like' (e.g. *Odyss.* iv. 279), or 'to conjecture.' In Ap. Rhod. frequently = 'he said,' after reporting a speech; e.g. ii. 240 ἴσκειν Ἀγηνόριδης. 'So spake Ag.' Homer, *Odyss.* xxii. 31 probably = 'surmised.' See Buttmann, *Lexil.* p. 276 sqq.

168. ᾤχετο . . . πνοιῇ ἔχουσ': cf. ii. 7, note; *Odyss.* viii. 408:

ἔπος δ' εἴ πέρι τι βέβακται
δεινὸν ἄφαρ τὸ φέροιεν ἀναρπάξασαι ἄελλαι.

Statius, *Achill.* i. 285 'irrita ventosae rapiebant verba procellae'; Quint. Smyrn. xiv. 381:

εὐχῳλαί δ' ἀνέμοισι μίγεν καὶ ἀπόπροθι νηῶν
μαψιδίως νεφέεσσι καὶ ἡέρι συμφορέοντο.

170. ἐκ πατρός, 'on our father's side.' Aphareus and Tyn-dareus were brothers.

172. νεῖκος . . . ὁμοῖον: *Iliad* iv. 444.

ἔγχεα λούσαι, 'to bathe our spears in blood'; cf. Simonides, 143 τόξα . . . Περσῶν αἵματι λουσάμενα: Callim. iv. 95 ταχινός σε κιχήσομαι αἵματι λούσων τόξον ἐμόν.

173. ὅμαιμος ἐμός, 'my kinsman.' Nothing is gained by the conjecture ἐός.

178. ὦλλοι: the survivors of the fight.

181. θεός . . . θήσειν: Homeric; *Iliad* iv. 363 τὰ δὲ πάντα θεοὶ μεταμώνια θεῖεν.

183. ἐς μέσον: cf. v. 83.

184. ὑπ' ἀσπίδος ἄντυγα: cf. Quint. Smyrn. i. 158 δοιοὺς εἴλετ' ἄκοντας ὑπ' ἀσπίδα. The shield is held to guard the body, while the spear shows under its edge.

187. πόνον εἶχον: cf. vii. 139.

εἰ πού τι: cf. Hesiod, *Scut.* 334:

ἐνθα κε γυμνωθέντα σάκευς ὑπὸ δαιδαλέοιο
ὀφθαλμοῖσιν ἴδῃς, ἔνθ' οὐτάμεν.

Theocritus may have had in mind the spirited account of the duel in Eurip. *Phoen.* 1356 foll.; cf. *ib.* 1382:

ῥῆσον δὲ λόγχαῖς· ἀλλ' ὑφίξανον κύκλοις
ὅπως σίδηρος ἐξολισθάνοι μάτην·
εἰ δ' ὅμμ' ὑπερσχὸν ἵτυος ἄτερος μάθοι
λόγχην ἐνώμα στόματι, προφθῆναι θέλων.

190. ἐνί. For ἱ lengthened in this position cf. *Iliad* x. 254.

191. ἄορ. The singular should be retained against the conjectured ἄορ' (Musurus); cf. vi. 2, note.

192. ἐρωή: the same ending, *Iliad* xvii. 761.

194. ἀκριβῆς ὅμμασι: Ap. Rhod. i. 153:

Λυγκεὺς δὲ καὶ ὀξυτάτοις ἐκέκαστο
ὅμμασιν εἰ ἐτεόν γε πέλει κλέος ἀνέρα κείνον
ῥηιδίως καὶ νέρθε κατὰ χθονὸς αὐγάζεσθαι.

195. φοίνικα δ' ὅσον, 'the point touched but the crimson crest.'

ὅσον, 'just,' a developed meaning of the word. Originally it is used with words expressing distance or amount in a strictly comparative sense; cf. Arist. *Thesm.* 746:

M. πόσ' ἔτη δὲ γέγονε; τρεῖς χόας ἢ τέτταρας;

X. σχεδὸν τοσοῦτον χῶσον ἐκ Διονυσίων.

('as much as from the D. to now'); *Iliad* ix. 354 ἀλλ' ὅσον ἐς Σκαιάς τε πύλας καὶ φηγὸν ἵκανεν ('as far as to the Scaean gates,' i.e. and no further): cf. Arist. *Vespaе* 213 τί οὐκ ἀπεκοιμήθημεν ὅσον ὅσον στίλην; ('just, just a wink'). So here. From this it acquires the meaning of 'as much and no more,' 'just,' and is used with less definite expression: Theocr. xxv. 73; Ap. Rhod. iv. 1269:

οἴοθι δ' ἄλμη
ἄπλοος εἰλείται γαίης ὕπερ ὅσον ἔχουσα

('just covering the land'). So finally ὅσον οὐ (= 'all but,' 'just not'); ὅσον ἤδη, Polyb. ii. 4. 4. Contrast the use noted in l. 45.

196, 197. τοῦ μὲν. Construe τοῦ μὲν ἐπὶ σκαιὸν γόνυ φάσγανον φέροντος ἄκρην χεῖρα ἐκόλουσεν.

199. τόθι, 'where'; Pindar and Alexandrian, not Homer (τόθι τε, Mimnermus, xi. 5). Pindar has τόσσον as relative (N. iv. 8). The Alexandrians use the τ-forms freely: τόσσον, τόφρα, τόθεν, Callim.; τέως, Ap. Rhod.; τότε, Nicander, *Alex.* 608 (*al.* ὅτε).

201. ὦσε: Pind. N. x. 131 ἐφορμαθεῖς δ' ἄρ' ἄκοντι θοῶ ἤλασε Ἀνγκέος ἐν πλευραῖσι χαλκόν: cf. *Iliad* v. 80.

204. βαρὺς . . . ὕπνος: Vergil, *Aen.* x. 745 'olli dura quies oculos et ferreus urget somnus'; *Iliad* v. 82:

τὸν δέ κατ' ὄσσε
ἔλλαβε πορφύρεος θάνατος.

205. τὸν ἄλλον (= τὸν ἕτερον, cf. vii. 36): Idas. Laocoossa is the mother of Idas and Lynceus.

207. στήλην . . . ἀναρρήξας: Pind. N. x. 125:

ἔθθεν ἀρπάξαντες ἄγαλμ' Ἀῖδα, ξεστὸν πέτρον,
ἔμβαλον στέρνῳ Πολυδεύκεος.

211. κεραυνῶ: Pind. *loc. cit.* 132:

Ζεὺς δ' ἐπ' Ἴδα πυρφόρον πλᾶ-
ξε ψολόεντα κεραυνόν.
ἅμα δ' ἐκαίοντ' ἐρῇ-
μοι χαλεπὰ δ' ἔρις ἀνθρώποις ὕμλειν κρεσσόνων.

212. ἐν ἐλαφρῶ: cf. v. 61, note.

214. χαίρετε: cf. xv. *ad fin.*; xvii. *ad fin.* Theocritus expands somewhat the formal ending to the old Homeric hymns, adding a more elaborate epilogue.

215. δέ τε: cf. i. 83.

πέμποιτε: cf. v. 124.

220. πύργον ἀντήs, 'a pillar against the onset.' For the genitive cf. Soph. *O. T.* 1200 θανάτων πύργος ἀνέστα: Eurip. *Medea* 1322 ἔρυμα πολεμίας χερός: Pindar, *Ol.* ii. 146, calls Hector Τρώας ἄμαχον κίονα.

222. οἶκος ὑπάρχει, 'as my store supplies' (ὥς, cf. *Odyss.* xxii. 344). Gercke (*Rh. Mus.* 43) would read οἶμος: cf. Bacchyl. v. 31:

ἐμοὶ μυρία παντᾶ κέλευθος
ὑμετέραν ἀρετὰν ὕμνεῖν.

Id. xix. 1 πάρεστι μυρία κέλευθος ἀμβροσίων μελέων.

XXIII.

On authorship see *Introd.* § 2. It is difficult to understand how any critic could attribute this, worst of all poems, to Theocritus. Like xix, xx, xxi, it is preserved only in the Φ group of MSS., and the text is exceedingly corrupt.

1. πολυφίλτρος, 'love-sick.' φίλτρον in late poets = love; Moschus, vii. 8 ποταμὸν διὰ φίλτρον ἔρωσ ἐδίδαξε κολυμβήν.

2. οὐκέθ' ὁμοίω. The force of οὐκέτι is 'up to a certain point he was good, beyond that no longer . . .': cf. Hesiod, *Scut.* 50 διδυμάονε γείνατο παῖδε οὐκέθ' ὁμᾶ φρονέοντε (Paley, *ad loc.*). Meineke compares Menander (*Frag. Com.* iv. p. 164):

τὰ δυσχερῇ τε καὶ τὰ λυπήσοντά σε
ὀρᾶς ἐν αὐτῷ τὰ δ' ἀγάθ' οὐκέτι βλέπεις.

The line may be an imitation of Bion, x. (Herm.) 4 ἄγριον ἄστοργον μορφᾷ νόον οὐδὲν ὁμοῖον.

5. ποτικάρδια: adjunct. for adverbial expression; 'in the heart.'

7. τῶν πυρσῶν, 'love's fires'; Musaeus, 90 πυρσὸς ἐρώτων.
ἀμάρυγμα, 'quiver.'

8. ῥοδόμαλον (Vulg.) is a doubtful word, whether we take it as 'a rosy apple' (i. e. presents), or 'rosy cheeks.' ῥόδα μάλων (Ahrens) neatly completes the description, 'there was no quiver of the lip, or bright flash of the eye, or roses blushing on the cheek.' Cf. Bion, i. 11 καὶ τὸ ῥόδον φεύγει τῷ χείλειος.

10, 11. Cf. Callim. vi. 50:

τὰν δ' ἄρ' ὑποβλέψας χαλεπώτερον ἢ ἐκ κυναγὸν
ᾧρεσιν ἐν Τμάροισιν ὑποβλέπει ἄνδρα λείαινα.

The subjunctive ὑποπτεύσει is used in simile according to Homeric syntax; Monro, *H. G.* § 285. 3 (a); *Iliad* v. 161.

11. οὕτως πάντ' ἔποιε, 'so he acted in all things towards the man'; but this can hardly be right. πάντα ποιεῖν = to leave nothing undone. The sense would require οὕτως εἶχε. No satisfactory emendation has been proposed (οὕτω ὑπόπτευσεν πάντα βροτόν, Graefe; παπταίνει ποτιῶν βροτόν, Keibel; ἀντῶπει ποτί, Meineke; ? οὕτως πάντ' ἐνόε ποτί, 'so was he minded in all things').

12. εἶχε γὰρ ὄγκον, 'for he possessed self-conceit'; cf. ὁ τῶν ὑπεροπτικῶν ὄγκος, Isocr. 8 d. The MSS. εἶχεν ἀνάγκαν could only mean 'he suffered constraint,' and is senseless. Meineke, followed by subsequent editors, reads βλέπος εἶχον ἀνάγκας, hardly translateable. Ahrens commends this because the translation of Divus (1539) has 'oculi gravem visum habebant necessitate,' and Ahrens held that Divus used a now lost MS. of good character: but see Hiller, *Beitr.* p. 15, note 3. Divus obviously took βλέπον as a noun and made what he could of ἀνάγκαν (εἶποτ' ἀπάντη, Fritzsche). ὄγκον prepares the way for χολᾷ in l. 13.

13, 14. 'His colour fled clothed in angry insult.'

τὰς ὀργᾶς is defining genitive.

περικείμενος: *vid.* Liddell and Scott; and add *A. Pal.* xi. 38 πῖνε καὶ ἔσθιε καὶ περικείμεσο ἄνθεα.

15. Cf. *A. Pal.* v. 255:

ὕβρις ἔρωτας ἔλυσε· μάτην ὅδε μῦθος ἀλᾶται·
ὕβρις ἐμὴν ἐρέθει μᾶλλον ἐρωμανίην.

16. Apparently imitated by Ovid, *Met.* xiv. 701:

‘Postquam ratione furorem
Vincere non potuit supplex ad limina venit’;

and *ib.* 716:

‘Non tulit impatiens longi tormenta doloris
Iphis et ante fores haec verba novissima dixit.’

21. οὐκέτι πὰρ σέ . . . ἐθέλω, ‘I will not move to *you*’; *sc.* βαδίζειν. Others read γάρ σε (from Junt.), construing ἐθέλω with direct accus., a late use: *A. Pal.* vii. 98 (Meleager) οὐκ ἐθέλω Χαρίδαμον.

22. λύπης κεχολωμένος, ‘enraged by reason of my grief’ (not ‘propter iniurias tuas’ as Meineke). The genit. λύπης is causal as τῆσδ’ ἀπάτης κοτέων, *Iliad* iv. 168 (Krüger, ii. 47. 21).

ἀλλὰ βαδίζω, ‘but I go where the story holds there is a common road (of death), where there is that medicine for love—forgetfulness.’

24. φάρμακον: cf. *A. Pal.* v. 220 φάρμακον ἀμφοτέροις ξίφος ἔσσεται.

26. χόλον: referring back to l. 22 κεχολωμένος. The Juntine reading πόθον has been too readily accepted.

31. Haupt rejects this line and the preceding. The couplet is certainly a mere tautology of ll. 28, 29. The expression of the lines is clumsy at the best: ‘White is the lily, it fades when it falls (drips?); white is the snow, and melts when it has sprinkled’ (πάσσω). For the meaningless παχθῇ of l. 31 Boissonade conjectures φλεγχθῇ: J. A. Hartung πίπτῃ with ἐπανθῇ in l. 30, ‘alii alia.’ The line seems to be modelled on *Odys.* xix. 206 χιών ἦντ’ Εὖρος κατέτηξεν ἐπὶν Ζέφυρος καταχεύῃ.

33. δπανίκα . . . φιλάσεις: cf. xxiv. 85.

38. ἐπισπείσας: *A. Pal.* viii. 192 ἀλλ’ ἐρέω γε δάκρυ’ ἐπισπένδων: *ib.* vii. 220.

40. τὸ δ’ αὖ πύματόν με φίλασον: from Bion, i. 45.

42. οὐ δύναμαι λυπεῖν σε, ‘I cannot vex you: you will reconcile me with your kiss.’ A syllable is lost in the MSS.: Paley’s λυπεῖν is perhaps the best of many conjectures: Ahrens’ σίνειν would be a perfect emendation if the active voice for σίνομαι were ever found, CINEIN by haplography becoming ΕΙΝ. μισεῖν (Madvig) is also possible.

43. χῶμα δέ . . . , ‘and pile me up some mound that shall hide my love.’ κοίλανον (the Vulgate lectio) is quite absurd. Possibly κήδενε τό is the original; *vid. crit. note*. The corruption οι—η is common in late texts, the two sounds being pronounced alike. The text of Theocritus affords a good number of cases of this itacism and consequent corruption; *vid.* xxiii. 16; v. 129 κέονται, p; κέοντι, k; καίοντι, c: xxv. 80 εἰ οἱ—εἴη, c: xxiii. 52 ἐκοίλισεν, Φ.

44. There is possibly an imitation of this passage in Charito, *E.* x; Chaereas, about to hang himself, *loquitur*: αἰτοῦμαί σε χάριν τελευταίαν· ὅταν ἀποθάνω πρόσελθε μοι τῷ νεκρῷ καὶ εἰ μὲν δύνασαι κλαῦσον, εἰπέ δὲ προσκύψασα τῇ στήλῃ· οἷχῃ Χαιρέα νῦν ἀληθῶς.

47. ὀδοιπόρε. Addresses to the passer-by are of constant occurrence in Greek sepulchral inscriptions; Theocr. *Epig.* ix. 19; *A. Pal.* vii. 452, &c.

49, 50. λίθον εἰλκεν, κ.τ.λ., 'he dragged a stone and leaning it—the dreadful stone—against the wall, high as the middle of the doorway, fastened therefrom the fine cord, and placed the noose about his neck.'

οὐδῶν: properly the threshold, here the doorposts and lintel.

ἀπ' αὐτῶν: sc. οὐδῶν.

ἄπτετο: cf. *Odys.* xi. 278 ἀψαμένη βρόχον αἰπὺν ἀφ' ὑψηλοῦ μελάρρου.

[For λίθον in l. 50 Ahrens conjectures λίνον, unnecessary. For ἀπ' αὐτῶν or ἀπ' αὐτοῦ, Voss ἄνωθεν.]

54. οὐδ' ἐλυγίχθη: so one MS. corrected; ἐτυλίχθη, Φ; neither is very likely. ? στυφελίχθη, 'was amazed'; Nicet. Eugen. v. 286 ἐστυφελίχθη τῇ θείᾳ τοῦ σατράπου.

55. νέον φόνον: 'caedes modo patrata' (Wuestemann).

ἀλλ' ἐπὶ νεκρῷ εἴματα, κ.τ.λ. Paley keeps this, and explains 'defiled his robes by touching the corpse'; so Wuestemann. But it is not the garment but the man that is defiled by such contact, and the text is undoubtedly corrupt. Meineke conjectures οὐδ' ἐπὶ . . . κάλ' ἐπίαλεν, referring to v. 39 (possibly ἐπὶ νεκρῷ αἵματι πᾶς ἐμαίνετ').

57. ἐπεμαίετο, 'made for'; ὀρέων ἐπεμαίετο, Aratus, 127.

58. τὸν θεόν: sc. Ἔρως, i.e. a statue of the god standing by the bath.

59. ἴστατο, 'he stood on the stone base looking to the water.' The construction is defended by *Iliad* xiv. 154 στᾶσ' ἐξ Οὐλύμποιο ἀπὸ ρίου, 'standing looking from Olympus'; Soph. *Antig.* 411 καθήμεθ' ἄκρων ἐκ πάγων ὑπήνεμοι.

XXIV.

This poem narrates the story of the infant Heracles strangling the serpents which were sent by Hera to destroy him. As in the other narrative poems the setting is domestic rather than heroic (see *Intro.* p. 29; Legrand, *Étude*, p. 185). The story was well known in literature (cf. Pindar, *N.* i), and supplies a frequent subject to art. The device of Heracles and the serpents appears on the coins of (1) Thebes; (2) the alliance of Samos, Ephesus, Rhodes, Cnidus, &c.; (3) Croton and the South Italian league; cf. note on *Id.* iv. 32. In painting the best known is a fresco of Pompeii; on the right is Zeus; in the centre Alcmena, terror-struck; on the left a slave; Heracles is a well-grown child, and is represented not in his cradle but kneeling (see *Journ. Hellen. Studies*, vol. xvi. p. 143 sqq.). There was a painting by Zeuxis on the same subject, Pliny, *N. H.* xxxv. 63 'magnificus est et Iuppiter eius in throno adstantibus deis et Hercules infans dracones strangulans, Alcmena matre coram parente et Amphitryone.' The dialect, Doric with a few Epic forms intermixed (πόκα 1, φαρμένα 10,

ἄμος 11, &c.; but τοὺς 10 not τῶς, &c.). On authenticity see Introd. § 3.

4. Πτερελάου: king of the island Taphos. He was destined to be deathless so long as he kept from hurt his strange gold hair, but being robbed of this by his daughter Comaetho—the Delilah of the story—fell an easy victim to Amphitryo in war.

6. ἀποτρέμνα . . . κεφαλᾶς, 'laying her hand on their heads.'

7. ἐγέρσιμον ὕπνον, 'sleep to wake again'; contrast iii. 49, and εὖ μάλα μακρὸν ἀτέρμονα νήγρετον ὕπνον (*Epit. Bion.*). Observe the beautiful melody of these three lines; the crooning sound of the open vowel in the first two, the rounded refrain of the last with its repeated ὄλβιοι and rhyming halves.

9. ἄω is accus. of 'motion to'; cf. i. 140.

11. ἄμος δέ, 'when the Bear swings to his midnight setting opposite to Orion, who just shows his mighty shoulder in the sky.' Orion's shoulder is just above the horizon at midnight in the middle of September (in Lat. 35° N.); cf. Aratus, 584:

ὥς οἱ μὲν (Corona, Piscis, Bootes) δύνουσιν, ὁ δ' ἀντίος
οὐδὲν ἀεικῆς
ἀλλ' εὖ μὲν ζῶνῃ εὖ δ' ἀμφοτέροισι φαινὸς
ᾧμοις Ὠρίων ξιφείος γε μὲν ἴφι πεποιθώς,
πάντα φέρων ποταμὸν κέραος παρατείνεται ἄλλου.

Where Aratus is speaking of the cosmical setting of Corona in June–July.

12. κατὰ; cf. i. 30; Herod. i. 76 κατὰ Σινώπην πόλιν (over against).

14. ὑπό, 'bristling with the motion of their azure coils.' Join ὑπό with σπείραισι not with ὥρσεν as tmesis. ὑπό with the dative is used instead of the simple dative to express 'under the power of,' 'under the influence of'; and so instead of the dative of means, cf. Ap. Rhod. iii. 3 ἐς Ἴωλκὸν ἀνήγαγε κῶας Ἰήσων Μηδείης ὑπ' ἔρωτι. The whole description follows Pindar, N. i. 59:

καὶ βασιλεια θεῶν
σπερχθείσα θυμῷ πέμπε δράκοντας ἄφαρ
τοῖ μὲν οἰχθειςᾶν πυλᾶν
ἐς θαλάμου μυχὸν εὐρὺν ἔβαν, τέκ-
νοισιν ὠκείας γνάθους
ἀμφελίξασθαι μεμαῶτες· ὁ δ' ὀρ-
θὸν μὲν ἀντεινεν κᾶρα, πειράτο δὲ πρῶτον μάχας,
δισσαῖσι δοιοὺς αὐχένων
μάρψαις ἀφύκτοισι χερσὶν ἐαῖς ὄφιας·
ἀγχομένοις δὲ χρόνος
ψυχὰς ἀπέπνευσεν μελῶν ἀφάτων.
ἐκ δ' ἄρ' αἶτλατον βέλος
πλᾶξε γυναικας, ὅσαι τύχον Ἀλκμή-
νας ἀρήγοισαι λέχει·
καὶ γὰρ αὐτά, ποσσὶν ἀπεπλος ὀρούσ-
αις ἀπὸ στρωμνᾶς, ὅμως ἀμυνεν ὕβριν κνωδάλων.

ἐν χερὶ δ' Ἀμφιτρύων κολεοῦ γυ-
μνὸν τινάσσαν φάσγανον
ἵκετ' ὀξείαις ἀνίαισι τυπείς.

15. *κοῖλα*. Paley understands 'postes qui latebras serpentibus prae-buerunt,' but the serpents in question are at least big pythons. It seems better to change the feeble *οἶκον* of l. 16 to *εἶκεν* (Stadtmüller), and explain *κοῖλα* as Soph. *O. T.* 1262 *ἐκκλινε κοῖλα κληῖθρα*. Tr. 'where the posts gave way and bent inwards.' The huge snakes do not come through an open door—as in Pindar's narrative—but force their way in.

16. *ἀπειλήσασα*, 'threatening that they should eat.'

18. *κακὸν πῦρ*. Bacchyl. 9 has *ξανθοδερκής*, of a snake; cf. Hesiod, *Theog.* 826 (of Typhoeus) *ἐκ δέ οἱ ὕσσαν θεσπεσίης κεφαλῆσιν ὑπ' ὀφρύσι πῦρ ἀμάρυσσε*.

22. *φάος*: cf. v. 39.

23. *ὅπως*, 'when he saw.' There are isolated instances of this use in Homer, *Odyss.* xxii. 22 *τοὶ δ' ὁμάδησαν μνηστῆρες κατὰ δώμαθ', ὅπως ἴδον ἄνδρα πεσόντα*. It is common in Herodotus; cf. also Callim. *Dian.* 51 *ὅπως ἴδεν αἰνὰ πέλωρα*.

26. *ἐναντίος*, 'facing the snakes'; 'standing up to them' as we might say.

31. *ὑπὸ τροφῶ*, 'that never cried while nursed.'

ὑπό, 'under the power of'; cf. xxii. 159; Ap. Rhod. i. 270 *ὑπὸ μητρὶνῃ βίοντον βαρὺν ἡγηλάζει*.

32. *ἀκάνθας* belongs both to *διέλυνον* and *μογέοιεν*, 'loosening their coils in their agony'; cf. Ap. Rhod. iv. 150:

*αὐτὰρ ὃ γ' ἤδη
οἴμῃ θελγόμενος δολιχὴν ἀνελύετ' ἄκανθαν
γῆγενέος σπείρης μήκυνε δὲ μυρία κύκλα.*

34, 35. The speech of Alcmena is introduced abruptly without any prefatory *καὶ φάτο μῦθον* or the like; cf. l. 48. Ahrens' *ἐπέκραγε* is an unnecessary change for *ἐπέγρετο*. The v. l. *ἐπέδραμε* (MS. c)—strangely adopted by Ziegler—is worthless.

36. *ἄνστα* = *ἀνάστηθι* (Krüger, ii. 36. i. 11); cf. *παράστα* = *παράστηθι*, Menander.

θείης: Epic subjunct. 2 aor., Krüger, ii. 36. i. 7.

ἰοῖς = *τεοῖς* (*σοῖς*).

38. *ὅτι νυκτός*, 'that it is the dead hour of night, while the walls stand clear with light, as it were in the brilliant dawn'; cf. *Odyss.* xix. 37. The house is filled with a strange unnatural light, presaging some miraculous event.

ἄωρί: cf. xi. 40; sc. *ἐστί*: cf. *τρίχα νυκτὸς ἔην, ὅψε ἦν τῆς ἡμέρας*, &c.

39. *ἡριγενείας*: gen. of time. The word is an adjectival epithet of *ἡώς* in Homer, except only *Odyss.* xxiii. 347 (*χρυσόθρονον ἡριγενείαν ὥρσεν*). It appears as a substantive in Ap. Rhod. iii. 823, and frequently in later poets.

καθαρὰς: cf. Aratus, 469:

*νυκτὸς καθαρὰς ὅτε πάντας ἀγανοῖς
ἀστέρας ἀνθρώποις ἐπιδείκνυται οὐρανὴ νύξ.*

40. *νέωτερον*, 'something strange.'

42. *μετὰ ξίφος*, 'to get his sword.'

ὁ οἶ: cf. the scansion of *Iliad* xxii. 307 τό οἶ ὑπὸ λαπάρην τέτατο μέγα τε στιβαρόν τε: *Odys.* ix. 398; xxi. 136. The line resembles closely Antimachus, *frag.* 74 τό βά οἶ ἀγχιλεχὲς κρέματο περὶ πάσσαλον αἰεί.

47. δμῶας, κ.τ.λ. Note here as at the beginning of the poem how homely the description of Theocritus is as compared with Pindar (above on l. 14). Theocritus' heroes would hardly let you believe that they belong to that past which was never present. In Theocritus the sleepy, snoring servants are hardly roused by the master (αὐτός) and the mill-slave, and then come crowding in a throng of frightened domestics; for Pindar there must come at this moment of the adventure Καδμείων ἀγοὶ χαλκίοις σὺν ὄπλοις δραμόντες.

For ἐκφυσῶντας cf. Verg. *Aen.* ix. 326 'toto proflabat pectore somnum,' where Servius has 'periphrasis est ne verbo humili stertentem dicat'; here the 'humile verbum' is not intended to be concealed.

48. ὅτι θάσσον: Arist. *Probl.* 866 a 25 ὅπως ὅτι θερμότερος ᾗ.

51. μύλαις ἐπι: cf. *Odys.* xx. 105:

φήμην δ' ἐξ οἴκοιο γυνή προέηκεν ἀλετρὶς
πλησίον, ἔνθ' ἄρα οἱ μύλαι εἶατο ποιμένι λαῶν.

l. 49 has a Homeric ending (*Odys.* xxi. 47); l. 52 resembles *Iliad* xviii. 525 οἱ δὲ τάχα προγένοντο.

56. συμπλήγδην: apparently = 'in panic' not 'conplosis manibus' (see Meineke's note)—a new word, but formed like ἐμπλήγδην (*Odys.* xx. 132). Similar words in -δην, -δα, -δόν are coined with great frequency in the poets: ἀναμίγδην, ἀνάμιγδα, ἐμπελάδην, δράγδην, ἰληδόν (for Homeric ἰλαδόν), ἐλκηδόν, &c.

57. δεικανάασκεν, 'showed'; *vid.* Liddell and Scott.

58. κουροσύνα: a new coinage of the Alexandrian poets.

60. βάλε: Callim. *Del.* 265 ἀπ' οὐδεὸς εἶλεο παῖδα ἐν δ' ἐβάλεν κόλποισιν.

61. ξηρὸν ὑπαὶ δέιους, 'paralyzed with fear'; Arist. *Lysist.* 385 ἀλλ' αὐδὸς εἰμ' ἥδη τρέμων.

ὑπαὶ δέιους: cf. *A. Pal.* vi. 220 ἀναυδος ἐμεινε δέους ὑπο.

ἀκρόχλοον, 'deadly pale.'

64. τρίτον: the third cock-crow. 'Noctis enim tempus quemadmodum in tres partes erat divisum, ita tertia pars, quae a gallicinio (ἀλεκτοροφωνία) nomen habebat, in tres particulas erat subdivisa. Sic Id. xviii. 56 ὁ πρᾶτος αἰοιδὸς de primo gallicinio ponitur indicatque primum mane' (Wuestemann).

65. Τειρεσίαν: cf. Pind. *N.* i. 90:

γείτονα δ' ἐκκάλεσεν
(Amphitryon) Διὸς ὑψίστου προφάταν ἔσοχον,
ὀρθόμαντιν Τειρεσίαν· ὁ δὲ οἱ φράζε καὶ παντὶ
στρατῷ, ποίαις ὁμλήσει τύχαις, κ.τ.λ.

67. ἐμελλεν: the imperfect is correct here. Oratio Recta would use ἐμελλε—a thing is fixed from of old in destiny—not μέλλει. *Odys.* ii. 156 ὥρμηναν δ' ἀνὰ θυμὸν ἅ περ τελέεσθαι ἐμελλον: Arist. *Vesp.* 460 ἀρ' ἐμέλλομέν ποθ' ὑμᾶς ἀποσοβήσιν τῷ χρόνῳ.

69. αἰδόμενος: *Odys.* iv. 326:

μηδὲ τί μ' αἰδόμενος μειλίσσεο μηδ' ἐλεαίρων,
ἀλλ' εὖ μοι κατάλεξον, κ.τ.λ.

καὶ ὥς, 'even thus.' We should expect οὐδ' ὥς as the sentence is negative.

70. κλωστήρος, 'spindle'; *Odys.* vii. 197:

πέισεται ἄσσα οἱ Αἴσα κατὰ Κλωθῆς τε βαρεῖαι
γεινομένῃ νήσαντο λίνῳ.

A. *Pal.* vii. 14:

ᾧ τριέλικτον
Μοῖραι δινεύσαι νῆμα κατ' ἡλακάτας.

71. Εὐηρεΐδα: Teiresias appears by this name in Callim. v. 81. The MS. version of this line is hardly tolerable, though we find such scansion as γεραῖους (Tyrtaeus), ζητρεῖον (Herond.), υἱος (*Odys.*), ἀραῖος as well as οἴος τε, τοῖαυτα, &c. μάντι is an obvious gloss.

φρονέοντα διδάσκω: the emphasis is on the participle; 'thou knowest all I tell thee.'

73. ἀριστοτόκεια: cf. *Megara*, 27 αἰνοτόκεια. The sense there is obviously 'most wretched of mothers,' so here 'noblest of mothers' not 'mother of noblest sons'; Eurip. *Rhes.* 909 ἀριστοτόκειο γέννας, 'noblest of children.' See Kenyon on *Bacchyl.* xi. 106.

74. μελλόντων δέ, 'and treasure in thy heart the happier turns of fate.'

76, 77. πολλαί, 'many a dame of Greece, while she rubs the soft thread about her knee at eventide, shall sing of Alcmena by name.' The important word is αἰδοῖσαι—the participle.

περὶ γούνατι: cf. A. *Pal.* vii. 726 (Leonidas):

ἧ ῥικνὴ ῥικνοῦ περὶ γούνατος ἄρκιον ἰστοῶ
χειρὶ στρογγύλλουσ' ἡμερόεσσα κρόκη.

The use of κατατρίψοντι (-ουσι) is rather far-fetched, but expresses the careful twisting and rubbing smooth of the thread before weaving, Verg. *Georg.* i. 390 'nocturna carpentes pensa puellae.'

79. ἐς οὐρανόν: cf. the prophecy in Pindar, *N.* i. 105:

αὐτὸν μὲν ἐν εἰράνῃ καμάτων μεγάλων ἐν σχερῶ
ἀσυχίαν τὸν ἅπαντα χρόνον ποινὰν λαχόντ' ἐξαίρετον
ὀλβίοις ἐν δώμασι, δεξάμενον θαλερὰν Ἥβαν ἄκοιτιν
. . . παρ Διὶ Κρονίδῃ σεμνὸν αἰνήσειν δόμον.

80. ἀπὸ στέρνων πλατύς, 'broad of breast'; cf. xiv. 68.

πλατύς: cf. Simon. *Erig.* 108 οὐ πλατεῖ νικῶν σώματος ἀλλὰ τέχνα.

83. Τραχίνιος: Soph. *Trach.* 1191 sqq.: *Bacchyl.* xvi.

84. γαμβρός: cf. xviii. 18.

86. ἔσται (ὅτε): cf. xxiii. 34; *Iliad* xiii. 817; *Odys.* xviii. 272. Teiresias seems to prophecy a new golden age on earth as the

result of Heracles' labours; cf. Verg. *Ecl.* iv. 24. The idea is unusual in this connexion, but there is hardly ground for suspecting the verses as an interpolation.

94. εὖ μάλα πᾶσαν: cf. xxv. 19.

95. ὑπερούριον, 'out of the land.' The adjunct. = ὑπὲρ τοὺς ὄρους; cf. xiv. 55, &c.

ἐς πέτρας: the ashes are to be cast on to a desert spot. The 'correction' ῥωγάδος ἐκ makes nonsense.

96. ἄστρεπτος: Verg. *Ecl.* viii. 101:

'Fer cineres, Amarylli, foras rivoque fluenti
Transque caput iace, nec respexeris.'

Soph. O. C. 490:

αἰτοῦ σύ τ' αὐτὸς κεί τις ἄλλος ἀντὶ σοῦ,
ἄπυστα φωνῶν μὴδὲ μηκύνων βοήν.
ἔπειτ' ἀφέρπειν ἄστροφος.

Note the use of the *nominative* with the infin. here in command. According to the usual use the accus. is employed when the person to whom the command applies is not present in person. As here Quint. Smyrn. xii. 29 λαοὶ δ' ἀπὸ νόσφι νέεσθαι: Hesiod, *Op.* 459 δὴ τότε ἔφορμηθῆναι ὁμῶς δμῶές τε καὶ αὐτός.

98. ἐστεμμένῳ θαλλῷ, 'wreathed with wool'; cf. Soph. O. T. 3 ἰκτηρίοις κλάδοισιν ἐξεστεμμένοι.

100. ὥς τελέθοιτε, 'that ye may ever be lords over your enemies.' The optative is used in primary sequence as in x. 45 (note)

102. βαρύς: cf. Soph. O. T. 17 σὺν γήρᾳ βαρεῖς.

103. νέον φυτόν. The simile is as old as Homer, *Iliad* xviii. 56:

ὁ δ' ἀνέδραμεν ἔρνεϊ ἴσος
τὸν μὲν ἐγὼ θρέψασα, φυτόν ὥς γουνῶ ἀλαῆς, κ.τ.λ.

Cf. Quint. Smyrn. vii. 645 ὁ δ' ἄρ' ὦκα θεῶν ἐρικυδέϊ βουλῇ ἔρνος ὕπως ἐριθηλὲς ἀέξετο.

104. κεκλημένος Ἀμφιτρύωνος: Eurip. *H. F.* 31 οὗ ταῦτόν ὄνομα παῖς πατρὸς κεκλημένος. The remainder of the idyll is occupied with a brief account of the training of the young Heracles; it is somewhat bald and has little connexion with the preceding narrative. It is probable that here for once Theocritus yields to the learned tendency of the Alexandrian school, and introduces mythology for mythology's sake alone, especially as the majority of the legends here alluded to are scarcely known elsewhere, or not at all. An additional motive may however be that already noticed; to glorify Heracles as the last ancestor of the house of Ptolemy, and to glorify him by giving him as pupil to a group of heroes.

107. ἐπίσκοπον εἶναι, 'to be a marksman with the arrow'; ἐπίσκοπος is the adjective, *vid.* Liddell and Scott. The genitive stands after it as after ἐπιστήμων or the like (ἄφροδισίων δυσέρωτες, Xen. *Oec.* xii. 13). Most editors now read ἐπὶ σκοπὸν εἶναι διστόν, but this is an unnecessary alteration.

108. ἐκ πατέρων: cf. xvii. 13.

ἑφνεός: with the dative here and xxv. 119, and Hesiod, *Op.* 120; elsewhere with genitive. Eurytus named with Heracles as the greatest of archers in *Odys.* viii. 224 οἱ ῥα καὶ ἀθανάτοισιν ἐρίεσκον περὶ τόξων.

110. εὐμόλπος: MSS. Εὐμόλπος, but 'tres Eumolpos habet Schol. Soph. *O. C.* 1046, quorum nemo erat filius Philammonis. Lege Φιλάμμων εὐμόλπος = *Philam. cantu peritus*, et intellige de Thamymi (*Iliad* ii. 595) Suidas: Φιλάμμων ἕτερος ὃν ἄδουσι Θαμύρου τοῦ Θρακὸς πάτερα γενέσθαι.' Taylor quoted by Briggs.

111. Join ὅσσα ἀπὸ σκελέων σφάλλοντι, 'all the tricks of foot wherewith the nimble Argive wrestlers throw each other in the bout.'

ἀπὸ σκελέων: cf. vii. 6 ἐκ ποδός (note).

ἔδρυστρόφοι, 'with a quick twist.' Theophrastus περὶ ὀψιμαθίας καὶ παλαιῶν ἐν τῷ βαλανείῳ πυκνὰ τὴν ἔδρην στρέφειν.

114. πάμμαχοι: Heracles is trained (1) in wrestling; (2) in boxing; (3) in the combined exercises of the Pancratium: see note on xxii. 66.

116. Φανοτῆ: of Phanotè or Phanoteia a town of Phocis. This Harpalycus is not elsewhere known in connexion with Heracles.

120. σύριγγα: Soph. *Electra* 720, describing the chariots coming close round the turning-point of the course (νύσσα):

κείνος δ' ὑπ' αὐτὴν ἐσχάτην στήλην ἔχων
ἔχριμπτ' αἰὲ σύριγγα, δεξιὸν τ' ἀνείσ
σειραῖον ἵππον εἶργε τὸν προσκείμενον.

Amphitryon appears as a great charioteer in Pindar, *P.* ix. 81.

122. ἐξήρατο: *Odys.* xiii. 137:

ὅς ἂν οὐδέποτε Τροίης ἐξήρατ' Ὀδυσσεύς,
εἴπερ ἀπήμων ἦλθε, λαχὼν ἀπὸ ληΐδος αἶσαν.

124. διέλυσαν ἱμάντας: 'Commendatur Amphitryonis peritia ea eo quod nondum fractos currus servaverat usque dum lora eorum prae vetustate soluta essent' (Briggs).

125. προβολαίφ: cf. xxii. 120.

ῶμον: cf. Tyrtæus, ii. 23:

μηρούς τε κνήμας τε κάτω καὶ στέρνα καὶ ὦμους
ἀσπίδος εὐρείης γαστρὶ καλυψάμενος.

The νῶτον of the MSS. would only be possible if Heracles were pictured retreating like Ajax in *Iliad* xi. 545 (ὑπιθεν δὲ σάκος βάλεν ἐπαβόειον); or the shield was slung on the back when not in use; Ap. Rhod. iii. 1320, of Jason ploughing—ὁ δ' ἄρ' αὖτις ἑλὼν σάκος ἐνθετο νώτῳ ἐξόπιθεν.

129. Ἴππαλίδας: (1) son of Hippalus; then this Castor is not the brother of Pollux, but another not elsewhere known: (2) ἱππαλίδας is read by some as a by-form of ἱππεύς: then the story of the next two lines does not suit Castor; besides, though we have δραπετίδης = δραπέτης, and a number of comic formations, κλεπτιδης, γραμμοδιδασκαλίδης, &c., ἱππαλίδας would necessitate a form ἱππαλος or ἱππάλης: and there is no such word.

It is best therefore to admit here the existence of Castor son of Hippalus.

138. ἀσφαλέως . . . κορέσσαι: another homely, if not comic, touch.

ἀσφαλέως: *A. Pal.* v. 182 χοῦς γὰρ ἔνεισι δύο ἀσφαλέως, 'for certain.'

κορέσσαι: not ἐκόμεσεν as the possibility is regarded as still present; *Odyss.* xiii. 86:

ἡ δὲ μάλ' ἀσφαλέως θέεν ἔμπεδον· οὐδέ κεν ἵρηξ
κίρκος ὁμαρτήσειεν, ἐλαφρότατος πετεηνῶν.

139. ἐπ' ἄματι: in the day, as opposed to his square meal at evening (δείπνον).

The poem closes abruptly on the picture of the barelegged Heracles, but these abrupt endings are fully in the manner of Theocritus, and not the slightest attention should be paid to the notice of the Juntine edition ἀτελές, or that of Callierges, λείπει τὸ τέλος. See the next idyll, *Megara*, and *Introd.* p. 29.

XXV.

On this poem see Introduction, p. 29. It falls into three divisions: (1) ll. 1-84 the meeting of Heracles with an old labourer; his inquiry concerning Augeas; their journeying toward the stables. (2) The meeting with Augeas is not described, but we have a sudden transition to the cattle stalls, and description of Heracles felling a bull which attacked him. (3) Another sudden transition, l. 153: Phyleus and Heracles are found going to 'the town,' the reason for the journey is not given. In the course of the walk Heracles tells his companion the story of the Nemean lion.

The title of the poem, Ἡρακλῆς Λεοντοφόνος, is therefore incomplete. The poem rather describes a day in the life of Heracles, ending with his personal narrative. There is no direct evidence that any part of the poem has been lost, or that additions were contemplated by the author; nor is it necessary to hold such a view; the abrupt beginning and transitions leave no obscurity, and are therefore unobjectionable. On the MS. see *Introd.* pt. ii. There are striking diversities of reading due probably to the fact that the original archetype was in places illegible. I have followed the Π tradition generally (cf. Ahrens) save where its readings are due to mere guesswork (e.g. l. 1): The best collation is given by Hiller, *Beiträge*, p. 96; cf. *ib.* p. 47 and 80 foll.

The dialect is Epic; the vocabulary is chiefly Homeric, but contains many words unknown to the old poetry, and not a few ἄπαξ λεγόμενα.

1. The speaker and the question put by him are learned from the labourer's answer, l. 7 sqq.

4. εἰνοδίοιο, 'the god of the roads.' For this attribute of

Hermes, cf. Soph. *Philoct.* 133 Ἑρμῆς δὲ πέμπων δόλιος ἡγήσαιο νῶν: hence the erection of the statues of Hermes at the street corners.

5. κεχολῶσθαι. Hiller quotes Diphilus (in Athenaeus, 238 F) ἀγνοεῖς ἐν ταῖς ἀραῖς ὅ, τι ἐστὶν εἴ τις μὴ φράσει' ὀρθῶς ὁδόν.

9. νάοντος . . . Ἑλισσούντος, 'of the flowing Elis.' This was a river of Pisatis (Elis). ἀμφί: adverbial; 'on either side.' Βουπρασίου (l. 11) is in N. Elis. Μήνιου (l. 15) is the stream which Heracles diverted into the stables of Augeas to clean them.

12. χωρὶς . . . σηκοί. The sheepfolds are scattered in the different districts of Elis where the flocks are; the cattle stalls (l. 18) are all together and the herds are massed in one place.

16. θαλίθουσι ποίην. The verb is not causal, but intransitive; and μελ. ποίην is cognate accusative: cf. v. 154; Nonnus, *Dion.* vii. 346 δροσεροῦ λειμῶνος ἀνέβρνον ἄνθεα τοῖχοι ('burst into flower'); Herond. i. 52 ἵυλον ἀνθεῖντας; Pind. Ol. iii. 23 καλὰ δένδρε' ἔθαλλεν χάρος.

εἰαμεναί, 'meadows.'

18. ἐπὶ δεξιὰ χειρός, 'on thy right'; Isocr. 65 b ἐπὶ τὰδε Φασήλιδος, 'on this side of Phaselis.'

19. εὐ μάλα πᾶσα: xxiv. 94. The stable is all in one place not divided like the sheepfolds.

20. ἐπηγεταναί, 'in close groves.'

23. εὐθύς, 'hard by' of place; cf. Thucyd. vi. 96; vii. 22.

24. πολὺν καὶ ἀθέσφατον: conjoined like μακρὸς καὶ ἀναρίθμητος, Soph. *Ajax* 646; πολλὰ ἀπείρων, *Odys.* xv. 81; πολὺς ὕμβρος ἀθέσφατος, *Iliad* x. 6. See Lobeck in *Ajax*, loc. cit.; and cf. *Idyll* vii. 15, note.

25. τριπόλοις: see xvi. 94, note.

27. οὐρους = ὅρους: the boundaries of the domain. The labourer has been describing the various divisions of Augeas' domain: the sheep lands, the cattle pastures, the corn lands (l. 25), and labourers' cottages. The sense of the present line, 'the boundaries are known by the gardeners (? vine-dressers),' seems to be 'the fourth part of the domain—on the hills about hollow Elis (l. 31) is vineland, with which we here have nothing to do, but only see the labourers when they come to annual festival and wine-treading (ληνοί, cf. vii. 25).' οὐρους ἴσασι therefore is equivalent to ἐν ὅροις οἰκοῦσιν. Meineke gives this sense but reads ναίουσι. Hiller's translation, 'si scire cupis ubi tandem termini ditionis sint interroga fossores'; hoc est, 'latissime patent fines,' seems greatly forced and unnatural.

38. κακῶν ἕξ: cf. xxii. 56, note. The line echoes *Iliad* xiv. 472 οὐ μὲν μοι κακὸς εἶδεται οὐδὲ κακῶν ἕξ, κ.τ.λ.

40. οἶον: not exclamatory, but = ἐπεὶ τοῖον: cf. xv. 146; *Odys.* xviii. 74:

ἦ τάχα Ἴρος Ἀῖρος ἐπίσπαστον κακὸν ἕξει,
οἷν ἐκ βακέων ὁ γέρων ἐπιγουνίδα φαίνει.

Odys. iv. 611 αἵματός εἰς ἀγαθοῖο, φίλον τέκος, οἷ' ἀγορεύεις.

For ἐπιπρέπει cf. Pind. *P.* viii. 64 φυῆ τὸ γενναῖον ἐπιπρέπει ἐκ πατέρων παισὶν λῆμα.

44. ἤγαγεν χρεῖώ: cf. *Odys.* iv. 312.

46. κρίνουσι: *Iliad* xvi. 387 εἰν ἀγορῇ σκολιάς κρίνωσι θέμστας. The king with the elders of the people sits in judgement (in *Ap. Rhod.* iv. 1175 Alcinous ἐν χειρὶ σκῆπτρον ἔχεν χρυσοῖο δικασπόλον φ' ὑπο λαοὶ ἰθείας ἀνὰ ἄστν διεκρίνοντο θέμστας—*διεκρίνοντο* is passive—were judged with righteous judgment). In the Homeric age the king would hardly have coadjutors; cf. *Hesiod, Theog.* 85 πάντες ἐς αὐτὸν ὀρώσι διακρίνοντα θέμστας. 'These θέμστες refer to men's rights which may have become a subject of dispute and require the decision of an authorized judge' (Paley).

50. ἄλλον, 'for God makes man dependent upon man.' (*Eurip.*) *Rhesus* 106:

ἀλλ' οὐ γὰρ αὐτὸς πάντ' ἐπίστασθαι βροτῶν
πέφυκεν· ἄλλα δ' ἄλλο πρόσκειται γέρας.

51. δῖος: *Odys.* xiv. 413 δῖος ὑφορβός.

55. βίη Φυλῆος: a well known Homeric periphrasis, *ἱερὴ ἰς Τηλεμάχοιο*: *ἰς Ὀδυσῆος* (*Iliad* xxiii. 720); βίη Ἡρακλείη, l. 154 of this Idyll; *Odys.* xi. 601, &c.

56. ἤμασι πολλοῖς, 'after many days'; as χρόνῳ: διὰ χρόνον, 'after long time.'

58. ὥς που, 'since even kings I take it think their household will be surer for their own care.'

61. ἵνα, 'where.' κεν belongs to the verb.

τέττοιμεν, 'find.'

66. μή τί οἱ, 'lest perchance his word should be out of season, in his fellow's haste.'

67. σπερχομένου: genit. absol. without subject after dative. *Vid. Index.*

οἱ: cf. vii. 25.

68. κύνες: cf. *Odys.* xiv. 29:

ἐξαπίνης δ' Ὀδυσῆα ἴδον κύνες ἱλακόμωροι.
οἱ μὲν κεκλήγοντες ἐπέδραμον . . .
ἀλλὰ συβώτης ὦκα ποσὶ κραιπνοῖσι μετασπὰν
ἔσσυτ' ἀνὰ πρόθυρον, . . .
τοὺς μὲν ὁμοκλήσας σεῦεν κύνας ἄλλυδις ἄλλον
πυκνήσιν λιθάδεσσιν.

71. τὸν δὲ γέροντα, 'but fawned about the old man with aimless yelping.'

72. ἀχρεῖον: because the dogs are barking not at any one, as is their proper work, but out of sheer high spirits; cf. *Odys.* xviii. 163 ἀχρεῖον δ' ἐγέλασσε.

περίσσαινον: cf. *Odys.* xvi. 4 Τηλέμαχον δὲ περίσσαινον κύνες ἱλακόμωροι.

κλάζοντε: dual participle with plural subject and verb (more than two being meant); cf. xxv. 137. This use becomes not uncommon in late authors, *Oppian, Cynes.* ii. 165:

οἳά τε λαχνήεντες ἀριπρεπὲς εἶδος ἔχουσι
ξανθόκομοι βλοσυροὶ θηρῶν μεδέοντε λέοντες.

Aratus, 1023 ὕψὲ βοῶντε κολοιοί. The instances quoted from

Homer are all doubtful, *Iliad* i. 567; v. 487 (a couple are addressed); *vid.* Monro, *Hom. Gram.* 170, 173.

73. ἀπὸ χθονὸς ὄσσον, 'just lifting from the ground'; cf. xxii. 195, note.

76. Cf. *Odyss.* xiv. 527:

χαῖρε δ' Ὀδυσσεὺς
ὅττι ρά οἱ βίोटου περικήδετο νόσφιν ἔοντος.

Odyss. xvii. 200:

τὼ βήτην, σταθμὸν δὲ κύνες καὶ βώτορες ἄνδρες
ῥύατ' ὅπισθε μένοντες.

79. ὥς ἐπιμηθές: Liddell and Scott give 'thoughtful,' but this does not suit the context and is doubtful; the word naturally suggests *Ἐπιμηθεύς*, 'the man who thought when it was too late.' In Herondas, iii. 94 (the only other place where the word is used), *Metrotima*, after having her boy thrashed, says ἐρέω ἐπιμηθέως τῷ γέροντι, *Λάμπρισκε, ἐλθοῦς' ἐς οἶκον ταῦτα*. Buecheler translates 'de industria,' but a better sense is got if we take it to mean 'I will get the boy thrashed first, and tell the old man about it *casually* afterwards.' Here then it will mean 'the dog is quick to fly at any one (l. 80 *sqq.*), but *slow to think* whether it be friend or foe.' Recent editors 'emend': ἐπιπειθές, Ahrens; ἐπικηδές, J. A. Hartung; but we evidently want something in contrast to εἰ φρένες ἦσαν of l. 80, cf. Plato, *Rep.* 376 αὖν ἂν ἰδῇ ἀγνώτα χαλεπαίνει οὐδὲν δὲ κακὸν προπεπονθώς.

83. ζάκοτον, 'savage.'

ἀρρηνές—apparently an onomatopoeic word—'snarling.'

85. The second episode begins here. Heracles is come to the stalls; the cattle are described coming in thousands over the plain, like the clouds packed and driven by the south-west storm.

87. μετ' αὐλία τε: for scansion cf. *Iliad* xi. 10 μέγα τε δεινὸν τε.

μετά, 'into'; cf. vii. 24; *h. hymn Demet.* 338 μετὰ δαίμονας, 'to be among the gods.'

93. ἀριθμὸς οὐδ' ἄνυσις, 'no count nor end.'

ἄνυσις, 'power of ending'; cf. *πρήξις*, *Odyss.* x. 202 οὐ πρήξις ἐγίγνετο μυρομένοισιν.

μετά: cf. i. 39.

97. στείνοντο δέ, 'the rich fields were too narrow for the host.'

98. μυκηθμῷ goes with ἐρχομένης, 'as they wound along lowing.' For the structure of the line cf. Hesiod, *Theog.* 157 πάντας ἀποκρύπτασκε (καὶ ἐς φάος οὐκ ἀνέσκει) γαίης ἐν κενθμῶνι: *Odyss.* viii. 475 νώτου ἀποπροταμῶν (ἐπὶ δὲ πλείον ἐλέλειπτο) ἀργιόδοντος ὕς.

100. ἔκηλος, 'idle'; a post-Homeric meaning.

103. κωλοπέδας, 'clogs' or 'thongs about the leg' to keep the cow from kicking the pail over.

περισταδὸν ἐγγύς: an instance of the same redundancy of expression as was noted in vii. 142 περὶ πίδακας ἀμφί: xiii. 24 ἀφ' ᾧ τότε: cf. xxv. 147, 126 συνάμα: xi. 65.

105. γάλακτος: partit. genit. after πινύμεναι, cf. ii. 152.

110. βαρύφρονος, 'deeply pondering.'

112, 113. θυμὸν . . . ἀρηρότα: a modification of the Homeric φρεσὶν ἦσιν ἀρηρώς (*Odys.* x. 553).

115. οὐ γάρ κεν, 'for none had counted or thought that so great would be the spoil of one man, no nor of ten besides'; cf. *Odys.* xiv. 96:

οὐτινι τόσση (ζωή)
ἀνδρῶν ἡρώων οὐτ' ἡπείροιο μελαίνης
οὐτ' αὐτῆς Ἰθάκης. οὐδὲ ξυνεείκοσι φωτῶν
ἔστ' ἄφενος τοσσοῦτον.

117. πολύρρηγες: the wealth is counted in sheep according to the practice of the patriarchal age.

πάντων ἐκ βασιλῆων, 'from a line of kings.'

119. περὶ πάντων, 'surpassing all men'; a Homeric use of the preposition; cf. *Iliad* v. 325 Δηϊπύλῳ . . . περὶ πάσης τῆν ὀμηλικίης, &c.

121, 122. νοῦσος . . . αἷτ': the relative is here used in the generic plural after singular noun; cf. Eurip. *Orest.* 918 αὐτουργὸς οἵπερ καὶ μόνοι σώζουσι γῆν: Id. *Syrx.* 867 φίλοις ἀληθῆς ἦν φίλος παροῦσί τε καὶ μὴ παροῦσιν, ὧν ἀριθμὸς οὐ πολὺς: *Odys.* v. 438 κύματος ξαναδύς, τὰ τ' ἐρεύγεται ἡπειρόνδε.

127. κνήμαργοι, 'white-legged.' ἔλικες, generally taken here to mean 'black' on the strength of Hesychius' assurance ἔλιξ μέλας. In Homer ἔλικες βοῦς means either 'with rolling gait' or 'with twisted horns.' In Hesiod, *Theog.* 298 ἐλικώπιδα νύμφην may be 'black-eyed maiden.' Black obviously suits the context here.

131. ἀργησταί, 'white'; cf. Ap. Rhod. iv. 974 of the oxen of Helios, οὐδὲ τις ἦεν κυανέη μετὰ τῇσι δέμας, πᾶσαι δὲ γάλακτι εἰδόμεναι χρυσεόισι κεράσσι κυδιάσκον.

134. προγενοίατο (προγένοντο): optative of general time in historic sequence.

137. λεύσσοντε: dual for plural; see above, l. 72. For the phrase cf. *Odys.* ii. 152 ὄσσοντο δ' ὄλεθρον: Eurip. *Alcest.* 773 τί σεμνὸν καὶ πεφροντικὸς βλέπει;

138. σθένει ᾧ: *Iliad* v. 71 πόσει ᾧ: xvi. 542 σθένει ᾧ, &c.

142. χαροποῖο, 'tawny.'

145. ἐδράξατο . . . κέραος, 'gripped him by the left horn'; cf. iv. 36.

148. ὦμφ, 'throwing the weight of his shoulder on the thrust'; cf. xxii. 124.

149. μυών, 'the muscle'; cf. xxii. 48. The passage seems to be imitated by Quint. Smyrn. vi. 236:

ἀπόπροθι δ' ἐπλετο ταῦρος
πύρπνοος ὃν ῥα καὶ αὐτὸν ἀμαιμάκετόν περ ἔοντα
γνώμπτε βίῃ κρατεροῖο κεράατος· οἱ δὲ οἱ ἄμφω
ἀκάματοι μυῶνες ἐρειδομένοιο τέταντο.

153. Here the poet passes to the third episode. Phyleus tells Heracles how a man of Achaea had come among them with a wondrous tale of the killing of the Nemean lion by an unknown hero; surely the unknown can be no one than Phyleus' present companion. Is it so, and will he tell how the deed was done? Heracles acknowledges his identity, and tells

in a modest but spirited narrative how he slew the beast. The transition is as abrupt as at 84, and we are left to supply a number of details at our pleasure.

154. ἔστιχέτην: note that while in Homer the dual never has the augment, later Epic adds it.

155. The two had left the stalls by a narrow path through the vineyards where there was not room for both to walk abreast. Phyleus therefore defers his questioning until they reach the broader road (λαοφόρος κέλευθος).

ᾗ is answered by τῇ μιν ἄρα, 159.

156-158. ἐξανύσαντες, 'when they had reached the end.

ἀμπελεών: a rarer form for ἀμπελάν.

χλωρά θεούσα, 'a line of green among the trees.' χλωρά is cognate accus. (=adverb). So Hesiod, *Scut.* 147 ὀδόντες λευκὰ θεόντες: ποίην λευκὰ θεούσαν, Herod. *Att.* v. 24: ποταμοὶ κελαδεῖνὰ ρέοντες, *Ap. Rhod.* iii. 532 (see Lobeck on *Ajax*, p. 71 sqq.). I have altered Meineke's θεούση to θεούσα since the greenness of the wood would not make the path less clear. Theocritus surely means a narrow grass-grown path, scarcely distinguishable in the green wood. *Ap. Rhod.* i. 546 ἐλευκαίνοντο κέλευθοι ἀτραπὸς ὡς χλοεροῖο διειδομένη πεδίοιο.

162, 163. The reading of these lines as it stands in the MSS., though awkward, is not incapable of defence. Tr. 'But now, as it were, am I giving mind to a tale which long time since I heard of thee' (lit. having heard a tale of thee long ago I am now as it were giving mind to it). ὥσεί περ qualifies ἐνὶ φρεσὶ βάλλομαι, and gives a hesitating tone to the assertion. He is not quite certain yet of the correctness of his conclusion; ὥσεί περ therefore = 'quasi,' and βάλλομαι remains the main verb. In 162 join πάλαι πάγχυ. σφετέρῃσι here = ἐμαῖς.

ἐνὶ φρεσὶ: cf. *Iliad* i. 297 ἄλλο δέ τοι ἐρέω, σὺ δ' ἐνὶ φρεσὶ βάλλεο σῆσι.

164. ὥς μέσος ἀκμῆς, 'in the middle of his prime.' For the genitive cf. Herod. i. 170 Τέων γὰρ εἶναι μέσον τῆς Ἰωνίης: St. Matt. xiv. 24 τὸ δὲ πλοῖον ἤδη μέσον τῆς θαλάσσης ἦν, 'in the midst of the sea.' More usually the genitive denotes the extremes between which a thing lies, not the whole in which a central point is taken. [Similar are Anacreont. xii. 16 μέσος δὲ καρδίης μεν ἔδυε: *Iliad* vi. 118 πυμάτη θένν ἀσπίδος ὀμφαλοέσσης.]

168. αἰνολέοντα = αἰνὸν λέοντα: cf. xxiv. 73, note. So μονολέων (Leonidas, 65) = μόνος λέων: μονόλυκος, Aratus; αἰνόλυκος, *A. Pal.* vii. 550.

178. εἴτ' ἐτύμως. This clause depends on ἵνα γνῶω. The following εἰ σὺγ' ἐκείνος depends on εἴπ' ἄγε.

179. ἀκουόντεσσιν = ἀκούουσι: cf. v. 16; *Odys.* i. 352; xii. 311 κλαιόντεσσι. The form is especially common in Pindar.

180. οὐξ Ἐλίκηθεν: cf. xxii. 11. Note that Theocritus even in the Epic idylls uses the article in the post-Homeric manner.

183. Ἀπίδα: Peloponnesus; Ἀπία γῆ, Aesch. *Ag.* 257.

187, 188. 'And some said he told them traveller's tales, scattering the words of an idle tongue among the throng.'

χαριζόμενον: cf. Eurip. *Orest.* 1514 δειλία γλώσση χαρίζει τάνδον οὐχ οὕτω φρονῶν: Hesiod, *Op.* 709 ψεύδεσθαι γλώσσης χάριν: *Odys.* xiv. 365 μαψιδίως ψεύδεσθαι.

194. **κατὰ στάθμην**, 'aright,' *Odys.* v. 245 ἐπὶ στάθμην ἵθουνεν.

195. **τὰ ἕκαστα**: *Iliad* xi. 706 and often.

τοῦδε πελώρου: the genitive depends loosely on **τὰ ἕκαστα**, all the circumstance concerning this monster.

196. **λελίησαι**. Homer has the participle only **λελιημένος**: we find not infrequently in the Alexandrians verbs used in parts in which they are defective in earlier writers. Thus *Ap. Rhod.* i. 765 has **ἀκέοις** (as if from **ἀκέω**, cf. Homeric **ἀκέων**): *Nicand. Alex.* 13 **πυθθείης** (akin to **πεπνυμένος**).

197. **νόσφιν γ' ἧ**, 'save only whence he came.' **νοσφὶν ἧ** does not occur elsewhere.

200. **ἱρῶν μὲνίσαντα**, 'in wrath with us for (neglect of) sacrifice.' The genitive stands after verbs expressing emotion—anger, envy, or the like.

Φορωνεῖδῃσιν: *Meineke* quotes *Steph. Byzant.* **λέγονται δὲ Ἀργεῖοι πατρωνυμικῶς**—**Ἡρακλείδαι**, πρὸ δ' **Ἡρακλέους Περσείδαι**, πρὸ **Περσέως δὲ Λυγκεῖδαι**, πρὸ δὲ **Λυγκέως Δαναῖδαι** πρὸ δὲ **Δαναοῦ καὶ Φορωνεῖδαι**.

201. **ποταμὸς ὥς**: the syllable before **ὥς** is lengthened in Epic verse, *Callim. Del.* 193 **ἀνθέρικος ὥς**, &c.

πισῆας (**πισεύς**), 'dwellers in the meadows,' 'lowlanders.' The word is a new formation from **πίσος**: cf. **σταδιεύς** (**στάδιον**), **ἀλωεύς** (Alexandrian writers) from **ἀλωά**.

202. **Βεμβινάιους**: **Βεμβίνα κώμη τῆς Νεμέας**, ὁ πολίτης **Βεμβινίτης** . . . **Πανύασις ἐν Ἡρακλείας πρώτῃ δέρμα δὲ θήρειον Βεμβινήταο λέοντος**, *Steph. Byzant.*

203. **ἀγχόμοροι** (governing **ἔθεν**), 'nigh on his borders.' The word is simply a more picturesque form for **ἀγχι**, being formed from **ἀγχι** and **ὄμορος**: cf. **ἀγχουρος**, **προσόμορος**, **ἀγχίδομοι** (see *Hiller, Beiträge*, p. 81). In the MS. reading the lengthening of the syllable (**ναῖον**) in the fourth arsis is unusual except when the verse has *weak* caesura.

For **παθόντες** we should have **πάσχοντες**.

206. **ὕγρόν**, 'supple'; cf. i. 55.

208. **αὐτόφλοινον**, 'with its bark complete'; = **αὐτῷ τῷ φλοίῳ**, a good example of the flexibility of the Greek compound adjective. Cf. the word **αὐτοβοεῖ**: **αὐτόξυλον**, *Soph. Phil.* 35 (=made of wood alone).

211. **ῥοτὶ λῖς**: the **ι** is lengthened before the liquid **-λ-** according to Epic use; cf. xxii. 121; xxv. 241, 73, 257; xi. 45; *Odys.* i. 56 **αἰεὶ δὲ μαλακοῖσι**, &c.

213. **νευρεῖν**: a collateral form for **νευρή**: cf. **ἐγχεῖν**. *Oppian* has **οὐραίῃ** for **οὐρῇ** (*Hal.* v. 479). So we find **καρχαρόδων** (xxiv. 87); **μελεδωνεύς** (xxiv. 106); **ἀμυχμόν** (xxiv. 126); **κηδεμονεύς** (*Ap. Rhod.*) for **κηδεμῶν**, &c.

215. **εἰ . . . ἐσαθρήσαιμι**, 'if haply I might see him'; cf. *Iliad* xiii. 760 **φοῖτα . . . διζήμενος εἴ πον ἐφεύροι**: *Ap. Rhod.* iii. 113 **βῆ ῥ' ἔμιν εἴ μιν ἐφεύροι**, &c.: *Sonnenschein, Syntax*, § 357.

216. **ἤματος**, 'it was now midday, and nowhere could I mark his tracks nor hear his roar.' **οὐδέ πῃ ἀθρήσαι δυνάμην**, *Odys.* xii. 232. The reading **οὐδ' ὅπῃ** is indefensible here, *pace* *Meineke*. The sense so yielded, 'I could not mark where his tracks were,' is clumsy, and the order would naturally be **φρασθῆναι ἵχνια ὅπῃ**.

219. **ὄντιν' ἐροίμην**, 'whom I could ask.' This use of the

optative is Homeric; *Iliad* ii. 687 οὐ γὰρ ἔην ὅστις σφιν ἐπὶ στίχας ἡγήσαιο. In primary sequence Homer uses subjunctive with or without κεν: *Iliad* ix. 165 κλητοὺς ὀτρύνομεν οἳ κε τάχιστα ἔλθωσι: *ib.* xxi. 103 οὐκ ἔσθ' ὅστις θάνατον φύγη. In Attic we should here have the aorist indic. with ἄν: ὄντινα ἠρώτησα ἄν. Cf. Plato, *Phaedo*, *ad init.* οὐδεὶς ἀφίκεται ὅστις ἂν ἡμῖν ἀγγεῖλαι οἴοιτο ἦν. The abnormal instances in Soph. *Philoct.* 691, 280 ὁρῶν οὐδένα ὅστις ἀρκέσειε, are due to the influence of the deliberative construction οὐχ εἶχον ὅστις ἀρκέσειε.

220. χλωρόν: *Odys.* xi. 43 ἐμὲ δὲ χλωρόν δέος ἥρει: *ib.* xxii. 42.

224 *sqq.* Imitated from *Odys.* xxii. 401:

εὐρεν ἔπειτ' Ὀδυσῆα μετὰ καταμένοισι νέκυσσι,
αἵματι καὶ λύθρῳ πεπαλαγμένον ὥς τε λέοντα,
ὅς ῥά τε βεβρωκὸς βοὸς ἔρχεται ἀγραίλοιο·
πάν δ' ἄρα οἱ στήθός τε παρήϊά τ' ἀμφοτέρωθεν
αἱματόεντα πέλει, δεινὸς δ' εἰς ὦπα ἰδέσθαι.

228. δεδεγμένος ὀππότε, 'waiting for his coming.' Theocritus uses δεδεγμένος for the Homeric δέγμενος: *Iliad* ii. 794 δέγμενος ὀππότε ναῦφιν ἀφορμηθεῖεν Ἀχαιοί. The clause ὀππότε ἴκοιτο is a prospective time clause (Sonnenschein, *Syntax*, 347).

230. τηῦσις, 'in vain'; Bacchyl. v. 81 μὴ ταῦσιον προίει τραχὺν ἐκ χειρῶν οἷστον ψυχαῖσιν ἐπιφθιμένων: *ib.* xiii. 17 οὐ γὰρ δαμασίμβροτος αἰθων χαλκὸς ἀπλάτου θέλει πείρειν διὰ σώματος· ἐστρέφθη δ' ὀπίσσω φάσγανον refers like Theocritus to the impossibility of killing the bear with ordinary weapons.

239. ἀνεμώλιος αὐτῷ: see v. 40 (note).

242. περ' ἰγνύησιν, 'and lashed his tail about his flanks'; *Iliad* xx. 170, of a lion:

οὐρῇ δὲ πλευράς τε καὶ ἰσχία ἀμφοτέρωθεν
μαστίεται, ἐξ δ' αὐτὸν ἐποτρύνει μαχέσασθαι,
γλαυκιῶν δ' ἰθὺς φέρεται μένει, ἦν τινα πέφνη
ἀνδρῶν, ἣ αὐτὸς φθίεται πρώτῳ ἐν ὀμίλῳ.

Note the elision of περ(ι), cf. Pind. *Pyth.* iv. 265 διδοῖ ψᾶφον περ' αὐτᾶς, and the verbs περιάχε, περοίχεται.

246. 'And his back bent like a bow as he gathered himself together, sides and flanks, for his spring.'

250. ἔφυγεν: gnomic aorist; 'flies from his hand.'

251. σὺν ὀρμῇ, 'with one bound.' The use of the preposition makes the phrase more picturesque; cf. ii. 136: Soph. *Antig.* 135 μαινομένα σὺν ὀρμῇ: Pind. *N.* x. 48 δρόμῳ σὺν ποδῶν χειρῶν τε νικάσας σθῆνει.

252. ἀθρόος: cf. xiii. 51.

255. κόρσης, 'swinging the seasoned club over my head'; cf. Eurip. *H. F.* 992 ὑπὲρ κἀρα βαλὼν ξύλον καθῆκε παιδὸς ἐς ξαιθὺν κἀρα, ἔρρηξε δ' ὅσπᾶ.

258. πρὶν ἔμ' ἰκέσθαι, 'before he reached me.'

260. νευστάζων κεφαλῇ: cf. *Odys.* xviii. 239:

ἴσται νευστάζων κεφαλῇ, μεθύοντι ἐοικώς,
οὐδ' ὀρθὸς στῆναι δύναται.

Theocr. xxii. 98.

264. ἰνίον : the back of the neck.

ἤλασα : with his broken cluo or with his fist? The reading is however doubtful: ἤλασα is given by Π, but Φ has ἔφθασα προφθάς, and it is possible that προφθάς is wrong, not ἔφθασα: and we should substitute such a word as πνίξας, or χρίμψας. C. Hartung conjectures ἔσπασα προφθάς which is attractive.

268. πρὸς δ' οὔδας, 'and I pinned his hind legs (πόδας οὐραίους) firmly to the earth with my heels, and held down his sides with my thighs' (not 'guarded against,' this would require ἐφυλασσόμεν). Heracles gets behind the lion, gripping his throat and throttling him, while he holds his back firmly with his knees, and treads on the beast's hind legs.

For οὐραίους cf. Aratus, 145 οὐραίοις ὑπὸ γούνασι.

270. μέχρι, 'until I had stretched out his fore-limbs (βραχίονας) and lifted him lifeless.'

275. τμητή : the syllable remains long in hiatus, as in *Iliad* xxiv. 52 ἔλκει· οὐ μὴν, &c.

οὐδὲ μὲν ἄλλῃ, 'nor in any way besides.' This is Wordsworth's conjecture for the meaningless ὕλῃ of the MSS., but is weak and unsatisfactory. Meineke's ἤλωφ is not likely to find supporters. The corruption probably goes deeper than the single word.

276. ἐπὶ φρεσί, 'set the thought in my mind'; *Odyss.* xviii. 158 τῇ δ' ἄρ' ἐπὶ φρεσὶ θῆκε θεὰ . . . μνηστήρεσσι φανῆναι.

277. αὐτοῖς . . . ὀνύχεσσι, 'with my nails unaided.'

279. ἰωχμοῖο here = 'battle,' a new sense of the word; cf. ὀξείας ἀντας, Pind. *N.* 9. 84. The Π reading ὄφρα μοι εἴῃ is hardly right. The rare ἰωχμοῖο would never have been substituted for it.

XXVI.

This poem tells in a few rapid strokes the story of Pentheus, his spying on the mysteries of Bacchus, and death at the hands of the Maenads. The description follows that of Euripides in the *Bacchae* with few unimportant variations. The motif of the poem is hard to determine. Herr Maass, writing in *Hermes*, 1891, holds that the poem was written as a hymn to Bacchus for performance at a Coan festival. The end certainly suits this view (l. 33 χαίροι μὲν Διόνυσος, κ.τ.λ.). Others hold that it is inspired by a painting; in this case the ending lines will express merely the thoughts suggested by the picture. The story was certainly taken as a subject by painters with great frequency, but no existing representation quite tallies with the description here. Lastly it is possible and by far most natural to regard the poem as a simple narrative like *Id.* xxii; the search for ulterior motives is a weakness among critics of the Alexandrian period, and the obvious is set aside too often.

1. μαλοπάρανος : cf. vii. 117 ὦ μάλοισιν ἔροντες ἐρευθομένοισιν ὁμοῖοι : the word is possibly chosen as an intentional refine-

ment of Hesiod's Ἀγαυὴν καλλιπάρηον (Theog. 975). See generally Eurip. *Bacch.* 679:

ὄρῳ δὲ θιάσους τρεῖς γυναικείων χορῶν,
ὣν ἦρχ' ἐνὸς μὲν Αὐτονόη, τοῦ δευτέρου
μήτηρ Ἀγαυὴ σή, τρίτου δ' Ἰνῶ χοροῦ.

5. κάμον, 'made.'

6. τὼς τρεῖς. The article is used regularly in Greek in mentioning a part or fraction of a larger number already given.

8. εὐφάμως, 'in holy silence'; cf. the use of the verb: εὐφημεῖν χρὴ καξίστασθαι τοῖς ἡμετέροισι χοροῖσιν (Arist. *Frogs* 353). νεοδρέπτων: of new-plucked branches, as described above.

9. ἐθυμάρει, 'was pleased.' Bacchus himself was the founder of the Bacchic worship; see Eurip. *Bacch.* 21:

ἐκεῖ χορεύσας καὶ καταστήσας ἐμὰς
τελετὰς ἵν' εἶην ἐμφανὴς δαίμων βροτοῖς.

13. ἐτάραξε, 'dashed to pieces all the sacred things' (Hiller); ὄργια includes the altars and sacred vessels, &c. The motive is explained by the following words: τὰ δ' οὐχ ὀρέοντι βέβηλοι ('on which the unhallowed look not').

15. μαίνεται, 'raged'; cf. *Ajax* 81 μεμνηότ' ἄνδρα.

μέν τε . . . δέ expresses with the anaphora of μαίνοντο a very close connexion of the two actions; see Liddell and Scott, s. v. μέν B. ii. 3; *Iliad* v. 139 τοῦ μέν τε σθένος ὤρσεν, ἔπειτα δέ τ' οὐ προσαιμύνει: Theocr. xxv. 92.

17. ἐρύσαισαι: Aeolic form of participle, = ἐρύσασαι.

19. Note the extraordinary abruptness of the style here and in the preceding lines. Each detail of the action is sharply expressed in disjointed sentences, each of a single line or couplet, without any subtle use of conjunction.

22. Compare the account in Eurip. *Bacch.* 1125:

λαβοῦσα δ' ὠλέναις ἀριστερὰν χέρα,
πλευραῖσιν ἀντιβάσα τοῦ δνσδαίμονος,
ἀπεσπάραξεν ὦμον, οὐχ ὑπὸ σθένους,
ἀλλ' ὁ θεὸς εὐμάρειαν ἐπεδίδου χεροῖν.
Ἰνῶ δὲ τὰπὶ θάτερ' ἐξειργάζετο,
ῤῥηγνύσα σάρκας, Αὐτονόη τ' ὄχλος τε πᾶς
ἐπεῖχε βακχῶν' ἦν δὲ πᾶς ὁμοῦ βοή.

24. κρεανομέοντο: intentionally ghastly, like R. Kipling's—

'When wounded you lie on Afghanistan's plains,
And the women come out to cut up what remains.'

26. πένθημα (Πενθήα): an instance of the fondness of the Greeks for seeing ominous significance in names; Eurip. *Bacch.* 367 Πενθεὺς—πένθος: Aesch. *Agam.* 686 Ἑλέναν . . . ἐπεὶ πρεπόντως ἑλένας, ἑλανδρος, ἐλέπτολις ('Helen ship's Hell, man's Hell, city's Hell'—Browning). So Shakespeare, *Rich. II.* ii. 1 'Old John of Gaunt and gaunt in being old,' though here there is less thought of the name as ominous.

27. οὐκ ἀλέγω, 'I care not, nor let another give heed to him that is hated of Bacchus, nay, not if he suffered a harder fate than this.'

ἀπεχθομένω: we may take this to refer to Pentheus, or to any other who offended the god; such as was Erysichthon who τόσσα Διώνυσον γὰρ ἂ καὶ Δάματρα χαλέπτει καὶ τῷ γὰρ Δάματρι συνωργίσθη Διόνυσος (Callim. vi. 70), and was punished with insatiable hunger.

29. εἴη: the subject must be ἄλλος of l. 27: 'Let not another care, but let him be a child of nine years or entering on the tenth.' The only passage which gives any key to the meaning seems to have been overlooked by the commentators. In Callim. iii. 14 Artemis asks her father: δὺς δέ μοι ἐξήκοντα χορίτιδας ὠκεανίνας, πάσας εἰναίτεας πάσας ἔτι παῖδας ἀμίτρον. Artemis' attendants are to be novices of nine years old. Add to this the fact often noticed that children were initiated into the Bacchic mysteries (*A. Pal.* xi. 40) and we get a possible explanation. 'But let him be as a young novice of Dionysus, as one nine years old or entering on his tenth, and let me too be pure and pleasing to the pure.'

δεκάτω: cf. xv. 129.

30. εὐαγέοιμι: cf. Callim. *Del.* 98 εὐαγέων δὲ καὶ εὐαγεεσσι μελοίμην.

31. αἰετός: cf. *Iliad* xii. 243 εἷς οἶωνός ἄριστος ἀμύνεσθαι περὶ πάτρης. The present passage shows a curious specialization of use.

XXVII.

On the authorship of this see *Introd.* § 3. The poem gives in dialogue a rustic wooing between one Daphnis and an unnamed girl. Style, language, and tone are alike un-Theocritean.

1. The beginning is abrupt, but there is no necessity to suppose anything lost. The girl tempts Daphnis on by a coy reference to 'another neatherd,' and the prize he won by daring, and accompanies her words apparently with a kiss.

2. 'Rather Helen has captured the neatherd with her kiss, unforced.'

8. μὴ καυχῶ refers to the words ἄξυγα κῶραν, 'you will not always be able to boast that you are a young girl.'

ὥς ὄναρ: Theognis, 985 αἶψα γὰρ ὥστε νόημα παρέρχεται ἰγλαδὸς ἦβη.

8^a. Granted that this line stands where the author intended, and as he wished, it would seem to mean 'and if I do grow old, then life at any rate is milk and honey to me.' Then after this line one must be lost in which Daphnis reiterates his warning of the shortness of youth (ἀδύ τι γηρ. conj. Ribbeck).

9. The girl objects, 'the grape becomes the raisin, and the dried rose shall not perish,' i.e. I too may change, but I shall

retain something of my sweetness and still shall please. For the mode of expression cf. *A. Pal.* v. 303 :

ὄμφαξ οὐκ ἐπένευσας· ὅτ' ἦς σταφυλὴ παρεπέμφω,
μὴ φθονέσης δοῦναι καὶν βραχὺ τῆς σταφίδος.

Nicet. Eug. vi. 635 :

σὸν φθινόπωρον κρείττον (ἢ ποῖος λόγος;)
 ἔαρος ἄλλης σὸς δὲ χειμῶν καλλίων
 ὠπαροφρυοῦς εὐκραοῦς ἄλλου θέρους.

13. οἰζύνον: partic. of οἰζύνω, 'no lovesick tune.'

16. λίνον: Ibycus, *fr.* 2 ἔρος ἐς ἀπειρα δίκτυα Κύπριδος με βάλλει.

18. This verse stands before 17 in the MSS.; it is obviously out of its place here. Hermann with some probability sets it after l. 2, dividing it between the girl and Daphnis, but marking a lacuna of two half-lines and reading ἀμέλγω. I should prefer χεῖλεα μίξω. If it belongs wholly to the girl a line of Daphnis must be lost. Warton proposes καὶ εἴ γ' ἐτι, 'and if you do, I will scratch your lips.'

20. ζυγόν, 'you ever bear his yoke.'

22. νόμον, 'no one sings my marriage-song'; cf. l. 25; Nonnus, xlvii. 323 :

ἀβρὸς ἔην ὑμέναιος ἀειδομένης Ἀριάδνης
καὶ χορός.

Musaeus, 274 :

ἦν γάμος ἄλλ' ἀχόρευτος· ἔην λέχος ἄλλ' ἄτερ ὕμνων·
οὐ Ζυγίην Ἥρην τις ἐπευφήμησεν ἀοιδὸς . . .
οὐδὲ πολυσκάρθμω τις ἐπεσκίρτησε χορείῃ·
οὐχ ὑμέναιον αἶσε πατήρ καὶ πότνια μήτηρ.

24. ῥέξαιμι: the use of the plain optative in questions occurring in Homer (*Iliad* xi. 838) becomes very common in Alexandrian and later writers, Herond. v. 76 τίς οὐκ ἐμπτύοι; &c.

31. νέον φάος: i.e. you will renew your beauty in your children; so Oppian, *Hal.* v. 89 πατρί γε γηράσκοντι νέον σθένος *vies*.

34. ὄμνυε: on these forms see Dr. Rutherford, Babrius, 50.

35. διῶξαι, 'even if you wish to chase me.' Perhaps we should read γε for με, 'I swear not to leave you, and I swear if you like even to pursue you.'

XXVIII.

This graceful little lyric accompanies a present of an ivory distaff to Theugenis, wife of Theocritus' friend Nicias, now practising as a doctor in Miletus; see *Introd* p. 34. The metre is Asclepiad.

— — | — — — — | — — — — | — — — — | — — — — |
— — | — — — — | — — — — | — — — — | — — — — |
— — | — — — — | — — — — | — — — — | — — — — |

Or more strictly

— υ | — υ υ | — || — υ υ | — || — υ υ | — υ | — ^ ||

The dialect in 28–30 is Aeolic. The chief peculiarities of this are: (1) the absence of the spiritus asper in almost every case (l. 4 ἱρον=ἱερόν): (2) the shifting of the accent far back on words, e.g. 6 ἴδων, 23 ἄει, 25 τίματα, &c.: (3) the doubling of consonants, ἄμμιν, ξέννον, χέρρας=χείρας, Μίλλατον, 16 ἄμμετέρας: (4) in conjugation of verbs; a large number of verbs appear in the -μ form instead of -ω. Thus xxviii. 3 θέρσεισ' = θαρσοῦσα (θήρσημι). So we have ὑμάρτη, xxviii. 3—ὑμάρτημι for ὑμαρτίω: αἰτήμεθα, xxviii. 5: ποτήμενα, xxix. 30: δοκίμοι, xxx. 26 (δοκίμωμι): φίλη, xxix. 20 (φίλημι): ἐθέλειςθα or ἐθέλησθα (ἐθέλεις), xxix. 4. In the -ω conjugation the participle is formed in -οισα (xxviii. 19); the 2nd pers. sing. -ης for -εις (xxix. 14); infin. -ην for -ειν (xxix. 35); εἰμί has participle ἔσσαν (xxviii. 16): (5) in nouns note the accus. plur. -οις for -ους (xxviii. 20); gen. sing. in -ω (xxx. 1, &c.).

As with the Doric used in the other idylls the Aeolic here is not a pure dialect, but contains an admixture of forms which are not Aeolic at all [xxviii. 6 ὅπως: καλεῦντος, xxix. 39 (Aeolic would be καλέντος): νοέοντα, xxix. 31]. Others which are Aeolic but quite obsolete, βράκη (= ῥάκη), xxviii. 11; ἀπύ for ἀπό, βραϊδίως, xxx. 27; *vid.* Legrand, *Étude*, p. 252. How much is to be attributed to Theocritus and how much to faulty transmission is not to be determined with certainty; the restoration or not of Aeolisms must depend on the taste of each individual reader.

2. γύναϊξιν: dative after δῶρον: cf. Soph. *Trach.* 668 τῶν σῶν Ἡρακλείδωρημάτων: Eurip. *I. T.* 387.

3. Νείλεος πόλιν: Miletus; Callim. iii. 225:

χαῖρε Χιτώνη
Μιλήτῳ ἐπίδημε· σὲ γὰρ ποιήσατο Νειλεὺς
ἡγεμόνην· ὅτε νηυσὶν ἀνήγετο Κεκροπήθεν.

4. καλάμω . . . ὑπαπάλω. I have left the Vulg. lectio, although the last word is in the highest degree uncertain. No satisfactory emendation is forthcoming, and the only plausible suggestion is that the word conceals ὑπ' + the name of a hill (Meineke). It is just possible, however, to keep to the MS. and explain the word as a compound of ὑπό and ἀπαλός, like ὑπό-συχνος, &c., the ὑπο- giving the sense of 'somewhat.' It is, however, then necessary to suppose that the first -α- is counted long on the analogy of such Aeolic forms as ἔν(ν)εκα, ξέν(ν)ον, σὺν ὀλίγῳ (xxviii. *fin.*). In that case translate 'where is the shrine of Cyprus of tender reeds.' There was a temple of Venus at Samos called τὸ ἐν καλάμοις or τὸ ἐν ἔλει: cf. Theocr. vii. 115, where the name Βυβλίς is probably connected with βύβλος and derived from these rush-beds.

6. τέρψομαι: cf. *Odys.* xvi. 25 νῦν εἴσελθε φίλον τέκος ὄφρα σε θυμῷ τέρψομαι εἰσορόων.

7. ἱερὸν φύτον : cf. *Iliad* ii. 704 Ποδάρις, ὅζος Ἄρτος : Theocr. vii. 44.

8. πολυμόχθω, 'wrought with toil.'

γεγενημέναν, 'made'; the passive of ποιέω as in Isocr. ii. 27 τοῖς πράγμασι τοῖς μὴ διὰ σοῦ γεγενημένοις, &c.

9. ὀλόχῳ = ἄλόχῳ.

χέρρας = χεῖρας.

10. πέπλοις : acc. plur. = πέπλους : cf. ll. 12, 16.

11. φορέουσ' = φορέουσι (φοροῦσι).

βράκη (ράκη), 'raiment.' The β represents the digamma at the beginning of words in Aeolic ; so βροδοπάχες is restored in Sappho ; and we find βραϊδίας, Theocr. xxx. 28, and βραδινός in Sappho.

ὑδάτινα : Callim. fr. 295 has ὑδάτινον καίρωμα. The sense is probably 'flowing,' not 'water-coloured' or 'transparent.' That was at any rate the sense understood by Antipater in *A. Pal.* ix. 567 ὑδατίνους φορέουσα βραχίονας.

13. πέξαιντο, 'would get shorn.' The use of the middle is curious ; cf. Pseudo-Phocyl. 166 ἄρουραι λήια κειράμεναι.

αὐτοέει, 'in one year.'

15. ἐβολλόμαν = ἐβουλόμην.

ἄκίρας, 'idle.'

16. ἀμμετέρας . . . χθονός : see Introd.

17. Ἐφύρας : Corinth ; cf. xvi. 83. Syracuse was a colony from Corinth.

19 sqq. ὅς . . . ἀπαλαλκόμεν, 'he knows many a skilful healing art to keep disease from men.'

νόσοις is acc. plur. ἀπαλαλκόμεν, infin. dependent on φάρμακα ἐδάη. The form is Epic rather than Aeolic.

21. πεδά = μετά : cf. xxix. 38.

24. κῆνο = ἐκείνο, τῷπος = τὸ ἔπος : 'thus shall one say who sees thee : truly a little gift, but great the love ; and love makes all things precious' ; cf. *A. Pal.* vi. 227 ὀλίγην δόσιν ἀλλ' ἀπὸ θυμοῦ and the Homeric δόσις δ' ὀλίγη τε φίλη τε (*Odys.* vi. 208).

25. σύν : cf. ἀσύνετημι τῶν ἀνέμων στάσιν, Alcaeus.

XXIX.

This and the following idyll are the most purely personal in the collection, and together with xii show Theocritus in the light of a love-poet. While however xii was conventional in form and feeling, these open the poet's heart more unreservedly. They show a pure and tender feeling of chivalrous attachment constant in disappointment, not without self-condemnation for entertaining hope, but still hopeful of a consummation of pure friendship. The tone is reserved but breathes sincerity, and seems to show that Theocritus knew nothing and would know nothing of the abuses to which these friendships led in Greek society.

The metre is

— ◡ — ◡ ◡ — ◡ ◡ — ◡ ◡ — ◡ ◡

That is

— ◡ — ◡ ◡ — ◡ ◡ — ◡ ◡ — ◡ — Λ

Cf. Alcaeus, 25 ἀντρέψει τάχα τὰν πόλιν· ἃ δ' ἔχεται ῥόπας.

1. ἀλάθεια = ἀλήθεια : “wine and truth” runs the proverb, lad’; cf. the proverb ‘in vino veritas,’ Theogn. 500 ἀνδρὸς δ’ οἶνος ἔδειξε νόον : Alcaeus, 53 οἶνος γὰρ ἀνθρώποις διόπτρον : Schol. Plato, *Sympos.* 218 e ἔστι δὲ ἄσματος Ἀλκαίου ἀρχὴ οἶνος ᾧ φίλε παῖ καὶ ἀλήθεια.

3. The order is κῆγῳ μὲν ἐρέω τὰ κέατ’ (= κεῖνται) ἐν μυχῶ φρενῶν.

ἐγὼ μὲν : with personal pronouns μὲν is not infrequently used where no δέ clause follows; cf. vii. 50; similarly *Iliad* i. 234, &c.

4. ἐθέλησθα : 2nd sing. pres. indic. from ἐθέλημι. Aeolic adds -θα to the termination; Ahrens (*Dial. Aeol.* p. 139) would write ἐθέλεισθα, φίλεισθα (Sappho, 22), ἔχεισθα (Theogn. 1316), &c.

φιλέειν is no Aeolic form. The line is imitated by Nicet. Eugen. v. 35:

σοῦ μὴ φιλεῖν θέλοντος ἐκ ψυχῆς μέσης
δοκῶ ποθεινῆς ἥμισυ ζωῆς ἔχειν.

Cf. Callim. *Epig.* 41.

6. ζά = διὰ : so ζάδηλος = διάδηλος, Ζόννυος = Διόνυσος. Cf. the formation of φράζω from φράδ-j-ω.

ιδέαν, ‘beauty.’

7. μακάρεσσιν ἴσαν : cf. Sappho, 2 :

φαίνεται μοι κῆνος ἴσος θεοῖσιν
ἔμμεν ὦνηρ, ὅστις ἐναντίος τοι
ἰζάνει.

8. ἐν σκότῳ : Lucret. 5 ‘in tenebris vita ac maerore iacebat.’

ὄτα = ὅτε.

οὐκ : the negative attaches inseparately to the verb and forms a single notion, ‘when you refuse.’ Hence οὐ is allowed in spite of the subjunctive.

9. δίδων = διδόναι, Ahrens, *op. cit.* p. 141; cf. vii. 124 νάρκαισι διδοίη.

12. ‘Make thee a single nest in a single tree where no poisonous thing shall come.’

καλία : Leonidas, 91 (*A. Pal.* vii. 736) :

μὴ φθείρεν, ὦνθρωπε, περιπλάνιον βίον ἔλκων,
ἄλλην ἐξ ἄλλης εἰς χθόν’ ἀλινδόμενος·
μὴ φθείρεν· κενεὴ σε περιστέψαιτο καλιή,
ἦν θάλποι μικκὸν πῦρ ἀνακαίμενον, κ.τ.λ.

13. ὅππῃ μηδέν, ‘where it shall not come.’ The sentence is final; cf. Soph. *O. T.* 1412 ἐκρίψατ’, ἐνθα μήποτ’ εἰσώψεσθ’ ἔτι, &c.

15. μάτης : 2nd sing. pres. μάτημ, ‘to search for.’

17. ἐγένεν : cf. xii. 25, note.

18. τρίταιον : sc. φίλον, ‘thou makest him a friend of three

days' standing,' in contrast to *τρίετης φίλος* above, 'a friendship three years old.' Cf. the complaint, Theognis, 1311:

ἐμὴν δὲ μεθῆκας ἀτίμητον φιλότητα,
οὐ μὲν δὴ τοῦτοισ' ᾗ ἦσθα φίλος πρότερον·
ἀλλ' ἐγὼ ἐκ πάντων σ' ἐδόκουν ἔσσεσθαι ἐταῖρον
πιστόν· καὶ δὴ νῦν ἄλλον ἔχεισθα φίλον.
ἀλλ' ὁ μὲν εὖ ἔρδων κείμει, κ.τ.λ.

19. *ἄνδρων* . . . *πνέειν*: the only way to explain this is to understand *πνεῦμα* from *πνέειν* so that *ἄνδρων* shall depend on *πνεῦμα* not on the verb; 'you seem to breathe the spirit of swelling pride.' It is possible that *ἄνδρων* is a gloss and has displaced an accusative, e.g. *ὑβριν* (so Meineke). Fritzsche joins *πνέειν* with *ἄνδρων*, &c., and compares Arist. *Knights* 437 *συκοφαντίας πνεῖ*, but the genitive of a concrete expression like *ἄνδρων τῶν ὑπέρ* could not be so used.

21. *ἀκούσσαι*, 'thou shalt be called'; cf. xvi. 30.

24. *κῆμε*: 'and has changed my iron heart to yielding.' For *ἐξ* cf. xxii. 112; Soph. *O. T.* 454 *τυφλὸς ἐκ δεδορκότος*, &c.

25. *πέρ* = *ὑπέρ*, Ahr. *Dial. Aeol.* p. 151; Alcaeus, 18 *πὲρ μὲν γὰρ ἄντλος ἱστοπέδαν ἔχει*: cf. Theocr. xxx. 3. 'I beseech thee by thy soft lips to remember.'

πεδέρχομαι = *μετέρχομαι*: so *πεδά* (l. 38) = *μετά*. For the sense of the verb cf. Herod. vi. 68 *ἐγὼ ἂν σε μετέρχομαι τῶν θεῶν εἰπεῖν τὸ ἀληθές*.

26. *ῥομνάσθην* = Attic *ἀναμνησθῆναι* (so *ἀμνάσειε*, Pind. *P.* i. 47 = *ἀναμνάσειε*, Ahrens, *Dial.* pp. 141, 149). Both in *πέρ* and *πέρυσιν* the vowel before the liquid is counted long.

29. *φόρη*: 3rd pers. sing. pres. indic.; but these forms in -η are doubtful. Ahrens would write *φóρει* (*Dial. Aeol.* p. 92).

30. *βαρδύτεροι*, 'we are too slow to seize a winged thing'; the full form of the construction is *βραδύτεροι ἢ ὥστε συλλαβεῖν*. Similarly Thucyd. ii. 61 *ταπεινὴ ὑμῶν ἢ διάνοια ἐγκαρτερεῖν ἃ ἔγνωτε* for *ταπεινότερα ἢ ὥστε ἐγκαρτερεῖν*.

35. *ἀνέμοισιν*: cf. xxii. 167.

36. *ἐν θυμῳ*, 'say in your heart,' *Odyss.* xix. 209 *αὐτὰρ Ὀδυσσεὺς θυμῷ μὲν γοῶσαν ἔην ἐλέαιρε γυναῖκα*.

ἐνόχλης: see note on 29 (*φόρη*).

37. *νῦν μὲν*. There is no need for any transposition of the lines. The apparent confusion arises merely from the paratactical structure of the Greek, where we should use a subordinate clause: 'If thou shouldst cast these words to the winds and say in thy heart "why troublest thou me?" then, while now for thy sake I would go to fetch the golden apples or to fetch back Cerberus the watcher of the dead, then I would not stir to thy doors even if thou didst call me, but would cease from the burden of my sickness.'

χρύσεια μάλα suggest both an heroic exploit as of Heracles, and a journey to the limits of the world; cf. Callim. vi. 11 *ἔστ' ἐπὶ δυσμὰς ἔστ' ἐπὶ τὰς μέλανας καὶ ὅπα τὰ χρύσεια μάλα*.

38. *βαίην*: not a wish, but as in xvi. 67; hence *οὐδέ* not *μηδέ* in the following line.

XXX.

On the authenticity of this see *Intro.* § 3. The poem was only discovered in 1864 by Ziegler, and first published by Bergk in 1865. Yet the MS. in which alone it is preserved was thought to have been thoroughly collated more than once. The metre is as in xxviii. The person addressed is in all probability the same as in *Id.* xxix.

1. τῷ χαλεπῷ : cf. ii. 95 ; and for the genitive iv. 40.

2. τετορταῖος, 'like a quartan-fever'; ὥς is omitted as in xiii. 24, &c. The point of the simile is explained by l. 5. The fever comes and goes, and so his love as yet holds him for a day and lets him go, but soon will give him no rest.

3, 4. The text is here too corrupt to admit of convincing emendation ; and no one's proposal has yet been accepted by another. I can hardly hope for better success.

κάλῳ μὲν μετρίῳς of the MS. is hardly defensible. It would not mean 'fair in due proportion,' but 'fair enough,' somewhat disparagingly, and this is not a place for disparagement. Both sides of the antithesis being doubtful we can hardly expect to reach certainty in restoration ; but granted that μᾶκος μὲν μετρίῳ γ' is the *sense* intended, if not the actual words, the following clause as given in the text makes good sense. 'Not very tall is he, but all his height above the earth, all this is gracefulness.' Cf. *A. Pal.* xii. 93 :

ὅστε καθ' ὕψος
οὐ μέγας οὐρανίη δ' ἀμφιτέθλε χάρις :

and comically in *Arist. Acharn.* 909 :

B. μικρός γὰ μᾶκος οὗτος. Δ. ἀλλ' ἅπαν κακόν.

περρέχει = ὑπερρέχει : cf. xxix. 25.

τῷ πῆδα, 'with the height he has.' πεδά (μετά) gives the accompanying conditions ; cf. *Xen. Symp.* ii. 15 καλὸς δὲ παῖς ὢν ὅμως σὺν τοῖς σχήμασιν ἔτι καλλίων φαίνεται. (For the conjectures of others, see Ziegler and Hiller ; that of Maehly is the most attractive, but fails to make a good antithesis.)

5. ταῖς : sc. ἡμέραις : a strange ellipse and not found elsewhere, the nearest being *Theophr. Char.* 30 ταῖς τετάρταις, 'on the fourth of each month.' The end of the line is however very uncertain. ταῖς δ' εἶα (= ἐᾶ) ἀμέραις (Maehly).

6. τάχα, 'but soon there will be no rest, not enough for sleep.'

ὅσον . . . ἐπιτύχην : consecutive = τοσοῦτον ὥστε ἐπιτυχεῖν. *Soph. O. T.* 1191 τοσοῦτον ὅσον δοκεῖν : *Thucyd.* i. 2 ὅσον ἀποζῆν : *A. Pal.* v. 138 οὐ δ' ὅσον ἀμπνεῦσαι βαιδὸν ἐῷσι χρόνον.

7. ἐχθές, 'for yesterday in passing he stole a glance at me sidelong, ashamed to look me in the face, and flushed red.'

δι' ὀφρύων (= ὀφρύων), 'with head bent and looking from under the eyebrows.' ὀφρύς has not here of course any notion of 'pride' or scowling (*superciliose*, Fritzsche), but simply forms the antithesis to ποτίδην ἀντίος. They say in Russian, *gljaditj iz podlobja*, 'to glance from under the brow'; opp. 'to look boldly in the face.'

λέπτ': a quick passing glance: κλέπτ' (Kreussler) is pretty but not necessary. Cf. Ibycus, *fr.* 2 ἔρος αὖτε με κυανέοις ὑπὸ βλεφάρου τακέρ' ὀμμασι δερκόμενος.

9. ὦρος = ὁ ἔρος.

11. εἰσκαλέσας, 'calling my heart before me.' Theocritus gives a new and quaint turn to such addresses to one's own heart as the Odyssean τέτλαθι δὴ κραδίη. Theognis, 1029 τόλμα θυμὲ κακοῖσιν ὅμως ἀτλητα πεπονθώς: Archiloch. 66, &c. Cf. *A. Pal.* v. 23:

ψυχὴ μοι προλέγει φεύγειν πόθον Ἑλιοδώρας
 . . . φησὶ μὲν ἀλλὰ φυγεῖν οὐ μοι σθένος· ἡ γὰρ ἀναιδὴς
 αὐτὴ καὶ προλέγει καὶ προλέγουσα φιλεῖ.

12. τί ἔσχατον, 'what will be the end of this thy folly?' We should probably scan τί 'σχατον rather than τί ἔσχατον.

14. ὦρα, 'time to bethink thee whether thou art no longer young to look on. . . .'

φρονεῖν takes the same construction as a verb of fearing here; cf. Xen. *Cyrop.* i. 1. 3 μετανοεῖν μὴ οὐ τῶν ἀδυνάτων ἢ τὸ ἀνθρώπων ἀρχεῖν.

15, 'Thou doest all that the young in years would do.' ἄρτι γεγεύμενοι, cf. *A. Pal.* Append. 238 μήπω γευσάμενον ἥβης: *ib.* vii. 76 ἄρτι δ' ἀρότρου γεγόμενον.

18. βίος ἔρπει, κ.τ.λ. 'For his life speeds on swift as a roe-buck, and to-morrow he will loose his sails for a voyage to another port, nor yet does the flower of his youth remain among his fellows.' Three warnings are contained in the three metaphors: first, that the lad is active of mind and body as a deer, and therefore no companion for an older man; secondly, that he changes his affection from day to day (cf. xxix. 14 *sqq.*); thirdly, that his prime of youth will soon be past (cf. vii. 120).

22. ὀμμιμνασκομένῳ = ἀναμνησκομένῳ.

ὄρη (ὄρημι): ὄρᾱ. Hiller compares aptly Horace, *Odes* iv. 1. 37:

'Nocturnis ego somniis
 Iam captum teneo, iam volucrem sequor
 Te per gramina Martii
 Campi, te per aquas, dure, volubiles.'

He makes the subject the same as τῷ δέ. Is it not rather ὁ πόθος personified?

24. ἐμεψάμαν, 'this charge did I make against my heart.' μέμφεσθαι πρὸς τινα elsewhere = 'to lay a complaint before a judge': Xen. *Oec.* xi. 23 ἢ μέμφομαι τινα πρὸς τοὺς φίλους ἢ ἐπαινῶ (cf. λέγειν εἰς δικαστάς).

26. δοκίμοι (δοκίμωμι) = 'thinks.'

τοῖς: acc. plur. 'He thinks to discover easily how many nines of stars there are above our heads'; cf. Nicet. Eugen. iv. 411:

δοκεῖ δέ μοι τις ἂν παρέλθῃ καὶ φύγῃ
Ἔρωτα τὸν τύραννον ἐπτερωμένον
καὶ τοὺς ἐφ' ὕψους ἐκμετρήσειν ἀστέρας.

27. ὀπποσσάκιν = ὀποσάκισ.

ἐννέα: the form of expression is chosen because of the mystic nature of the number nine. Plato's tyrant is 729 times as unhappy as the perfect citizen ($729 = 9^3$). Nicias, retreating from Syracuse, has to wait twenty-seven days (3^3) because of an eclipse of the moon. Ausonius (*Id.* xi) 'ter bibe vel totiens ternos: sic mystica lex est.'

28. τὸν ἄμφενα = τὸν αὐχένα.

μακρὸν σχόντα, 'stretching out my neck,' like a horse pulling a heavy load. Nonnus, *D.* xiv. 265 εἰς ζυγὸν αὐτοκέλευστον ἐκούσιον αὐχένα τείνας (Hiller).

31, 32. 'But me, the leaf of a day, that needs but a breath of wind (to make it fall), it carries where it listeth.'

ὀνέμων = ἀνέμων.

δεύμενον: not for δευόμενον, but contracted from δεόμενον—a Doric rather than Aeolic form. For the contraction, cf. Herond. v. 19 τῶν σε γουνάτων δεύμαι.

EPIGRAMS.

The epigrams given here are those which are preserved in the MS. of Theocritus, as well as in the *Anthology*. Two more are ascribed to the poet in *A. Pal.* vii. 262:

αὐδήσει τὸ γράμμα τί σῆμά τε καὶ τίς ὑπ' αὐτῷ
Γλαύκης εἰμὶ τάφος τῆς ὀνομαζομένης:

and *A. Plan.* 253:

ἄνθρωπε, ζωῆς περιφείδεο, μηδὲ παρ' ὥρην
ναυτίλος ἴσθι· καὶ ὥς οὐ πολὺς ἀνδρὶ βίος.

The latter appears also in *A. Pal.* vii. 534, under the name of Automedon, with four more lines added:

δεΐλαιε Κλεόνικε, σὺ δ' εἰς λιπαρὴν θάσον ἐλθεῖν
ἠπείγευ κοίλης ἔμπορος ἐκ Συρίας,
ἔμπορος ᾧ Κλεόνικε· δύσιν δ' ὑπο Πλειάδος αὐτὴν
ποντοπορῶν αὐτῇ Πλειάδι συγκατέδυσ.

The authenticity of these two is more than doubtful. Of the others Nos. 15, 7, 9, 11, 16, 20, 21 are ascribed in the *Anthology* to Leonidas of Tarentum or to 'Leonidas or Theocritus.' How

they came to be confused, whether Leonidas is the author of any of them, who is responsible for their insertion in the *Anthology*, are questions beyond the compass of this book. I must refer the student to Geffcken's Monograph (*Leonidas von Tarent*, Teubner, 1896, p. 10 *sqq.*) and the authorities there referred to. It is possible that a collection of epigrams by Theocritus and Leonidas (and others?) existed before the compilation of the *Anthology*, and a confusion of pages led to the error (Geffcken opposes this). It is curious that Meleager in his preface to the *Anthology* does not mention Theocritus, unless, contrary to all evidence, we see our poet's name and not that of Asclepiades concealed in the pseudonym Σικελίδης, v. 46 Σικελιδεῷ τ' ἀνέμοις ἄνθεα φυτόμενα. Did Meleager insert any of Theocritus' epigrams in the collection?

Epig. 2. The *Anthology* gives no name, but there is no reason to suspect the authenticity. The style is strikingly like that of Leonidas in his dedicatory epigrams; cf. *A. Pal.* 82 (Leonid. 82, Geffck.):

Θῆρις ὁ δαιδαλόχειρ τᾷ Παλλάδι πῆχυν ἀκαμπῇ
καὶ τετανὸν νώτῳ καμπτόμενον πρόνα'
καὶ πέλεκυν ῥυκάναν τ' εὐπαγία καὶ περιαγές
τρύπανον ἐκ τέχνας ἄνθετο πανσάμενος:

another indication of close connexion between Theocritus and the Tarentine.

4. ἐμαλοφόρει: cf. *Id.* ii. 120.

πήραν: *Id.* i. 49.

Epig. 3. To Daphnis sleeping.

4. καθαπτόμενος κισσόν, 'with ivy bound about his head.'

6. κῶμα καταγρόμενον: the gathering drowsiness(?); but καταγείρω does not occur elsewhere; ?κατερχόμενον, 'coming upon thee.'

Epig. 4. A description of a rude figure of Priapus to whom the speaker will offer sacrifice if the god grant him relief from his sorrowing. Possibly Leonidas refers to this epigram in his lines (*A. Plan.* 261):

φύλαξ ἔστηκα Πρίηπος
... εἶσατο γὰρ πιστόν με Θεόκριτος ...

14. ἀποστέρξαι: cf. xiv. 50.

Δάφνιδος ... πόθους, 'love for Daphnis.'

15. κεύθς, 'and promise that I will sacrifice'; the idea of saying is given by εὐχεο.

ἦν δ' ἀνανεύση, 'but if he refuses, if I win my quest I will sacrifice thrice as much.' The prayer for deliverance from the love is but half-hearted; the real wish is to continue in the love and win.

Epig. 5.

4. κηροδέτῳ πνεύματι, 'the breathing of his wax-bound reed'; cf. ix. 19 πυρὶ δρυίνῳ, 'fire of oak logs,' and note on that passage.

Epig. 6.

1. τὸ πλεόν, 'what is thy gain?' cf. viii. 17.

2. διγλήνους ὤπας: the adj. contains a word of same meaning, as the subst. ὤπας: cf. *A. Pal.* v. 196 εὐπλόκαμον κίκιννον, &c.

6. ὀστίον οὐδὲ τέφρα, 'neither bone nor ash'; the first negative being omitted: *Aesch. Agam.* 532 Πάρις γὰρ οὔτε συντελής πόλις, &c.

Epig. 8. The epigram refers to a statue of Aesculapius set up by Nicias and carved for him by Eetion, but it obviously was not intended to be engraved on the pedestal.

3. ἱκνεῖται, 'entreats him with sacrifice.'

4. γλύψατο, 'got carved.' Note the use of the middle voice, cf. *Dem.* 520. 2; *Hdt.* ii. 135.

Epig. 9.

3. πολλὰς πατρίδος, 'instead of the wide fields of my native land I lie in a narrow robe of foreign soil.'

4. ἐφессάμενος: *Ap. Rhod.* i. 691 ὁίομαι ἤδη γαῖαν ἐφέσσεσθαι: *Soph. O. C.* 1701 ὦ τὸν αἰὲ κατὰ γᾶς σκότον εἰμένος.

Epig. 11.

3. ἐπὶ ξείνης ξένον: cf. *Soph. Philoct.* 135 ἐν ξένα ξένον.

4. ὕμνοθέτης, 'the poet'; ἀοιδοθέτης, *A. Pal.* vii. 50. I should prefer αὐτῷ for αὐτοῖς.

5. πάντων depends on κηδεμόνας.

Epig. 12.

2. θεῶν: as monosyllable; 'common in tragedy, never in comedy,' Shilleto.

τὸν ἡδιστον θεῶν: prose would require τὸν ἡδιστον τῶν θεῶν, since of two nouns thus dependent if one has the article both would have it; cf. *Pind. Is.* vii. 8 τὸν φέρτατον θεῶν.

Epig. 13.

5. ἐκ σέθεν ἀρχομένοις: cf. xvii. 1.

Epig. 14. εἰς Κάϊκον τραπεζίτην, *Anthol.*

1. τράπεζα, 'money-changer's table,' 'bank.'

2. θεῖς ἀνελοῦ, 'take up your deposit when the account is reckoned up'; cf. *A. Pal.* v. 180 φέρε τὸν λόγον· ἐλθὲ λαβοῦσα Φρύνη τὰς ψήφους.

Epig. 15. In the *Anthology* the first couplet of the epigram is erroneously attached to the preceding epigram, *A. Pal.* 657 (Leonidas). Hence possibly the ascription of this epigram to Leonidas in the *Anthology* (see Geffcken, *op. cit.* p. 11).

Epig. 16.

2. πολλῆς ἡλικίης, 'fullness of years' = πολλῶν ἐτέων: cf. *Agathias, A. Pal.* vii. 734 οὕτω τῆς νομίμης ἔμπλεον ἡλικίης. The explanation of Hiller (πολλῶν ἡλικῶν) is very unsatisfactory.

5. ἐν ἐτοίμῳ, 'in promptu'; cf. xxii. 61.

Epig. 17.

1. ὦ ξένε: cf. xxiii. 47; *A. Pal.* vii. 544:

εἰπὲ ποτὶ Φθίαν ἐδάμπελον ἦν ποθ' ἔκηαι
καὶ πόλιν ἀρχαίαν ὦ ξένε Θαυμακίαν
ὥς . . . εἶδες Λάμπωνος τόνδ' ἐπὶ παιδὶ τάφον, κ.τ.λ.

4. Cf. *Idyll* vii. 4.

The metre of the epigram is alternately iambic trimeter and hendecasyllable.

Epig. 18. On a statue of Epicharmus, the first writer of comedy.

The metre is at first sight a curious mixture of rhythms: 1. 1=1. 5=1. 9; 1. 3=1. 7; 1. 2=1. 4=1. 6=1. 8=1. 10.

The first of these is a rhythm of alternate trochees and spondees:

— ◡ — — ◡ — — — ◡ — — — ◡ —;

but the apparent spondee should doubtless be counted as a choree with 'irrational' syllable; thus

— ◡ — > — ◡ — > — ◡ — > — ◡ — ῥ

The second will then be

◡ : — ◡ | — ◡ | — ◡ ' — > | — ◡ | — ῥ ||

And the third

> : — ◡ ◡ | — ◡ ||.

So that the rhythm of the whole is choreic.

2. εὐρών: cf. Isocr. 24 c τοὺς πρώτους εὐρόντας τραγῳδίαν.

3. χάλκεον . . . ἀνέθηκαν: cf. *Idyll* x. 33, and the lines of Hermesianax (Athenaeus, 597 a) quoted in *Introd.* § 1, p. 11.

5. τοὶ . . . πεδωρισταί, i.e. 'οἱ . . . μεθομιληταὶ α πεδαορίζειν quod in πεδωρίζειν abiit. Dativus πόλει pendet ab ipso illo πεδωρισταί quasi dicas τοῖς πολίταις μεθομιλοῦντες' (Meineke). The statue is erected by natives of Cos resident in Syracuse.

6. οἱ ἀνδρὶ πολίτῃ, 'as if to their own fellow-citizen.'

7. σωρὸν γάρ, 'for a store of language had he to requite those that remember him. For many an utterance did he make to help the life of men.'

μεμναμένους of the MSS. could only be kept if we joined it to τελεῖν as a command, and put a stop at ῥημάτων, 'remember and pay him his due.'

9. εἰπέ, not εἰπέ.

Epig. 19. On the iambic poet Hipponax, noted for his bitter satiric verse.

The metre, like that of Hipponax himself, is the seazon iambic.

Epigrams on Hipponax are frequent in the *Anthology*, but all

make a different point—the danger of approaching the poet even in death; cf. Leonidas, 40 (*A. Pal.* vii. 408):

ἀτρέμα τὸν τύμβον παραμείβετε μὴ τὸν ἐν ὕπνῳ
πικρὸν ἐγείρητε σφῆκ' ἀναπαυόμενον.
. . . τὰ γὰρ πεπυρωμένα κείνου
ῥήματα πημαίνειν οἶδε καὶ εἰν Ἀίδῃ.

Epig. 20. The metre is alternately hendecasyllable and Archilochian, the system of the latter being

— ∞ | — ∞ | — ∞ | — ∞ || — ∪ | — ∪ | L | — Λ

i.e. four dactyls or equivalents in first half, then four trochees. The fourth of these is represented by a single long syllable held on to the length of three instead of two short syllables.

1. Θραῖσσα: cf. Herond. i. 1 Θρείσσα ἀράσσει τὴν θύρην τις: Theocr. ii. 70.

2. ὀδῶ: the last syllable of the first half of the line may be long instead of short.

3. γυνὰ ἀντί: synizesis.

ἀντὶ τήνων ὧν ἔθρεψε = ἀντὶ τήνων ἃ ἔθρεψε, or in ordinary idiom ἀνθ' ὧν ἔθρεψε, 'in return for her nursing.'

Epig. 21. On a statue of Archilochus.

The metre is ll. 1 and 4 Archilochian (cf. *Epig.* 20), ll. 2 and 5 iambic trimeter, ll. 3 and 6 iambic with 'falling rhythm.'

∪ | — ∪ | — ∪ | — ∪ | — ∪ | L | — Λ

The fifth foot is represented by a single long syllable; the last is a half foot with rest.

1. στᾶθι καὶ εἴσιδε: the first verb is interposed in the construction, Xen. *Hellen.* vii. 3 ὑμεῖς τοὺς περὶ Ἀρχίαν οὐ ψῆφον ἀνεμείνατε ἀλλὰ ἐτιμωρήσασθε.

3. νύκτα . . . ἄω: west and east.

Epig. 22. On a statue of Peisander, an Epic poet of the seventh century B.C. He wrote a *Heracleis* in two books, of which barely a fragment survives. The metre is hendecasyllabic.

3. ἐπάνωθε: cf. vii. 5.

MEGARA.

See *Introd.* § 3, &c. The poem consists of a dialogue between Megara, the wife of Heracles, and Alcmena. The former asks the cause of Alcmena's pallor and appearance of grief, and in the course of her conversation tells briefly the story of Heracles' murder of his children. Alcmena in answer tells of a dream foreboding fresh suffering to Heracles and woe to herself.

5. ἀνδρός: *sc.* Eurystheus.

9. φαέεσσιν ἑμοῖσιν, 'my eyes.'

12. σφετέρῃσιν, 'his.'

13. σχέτλιος: exclamatory nominative; cf. xii. 34, note.

14. Κηρῶν . . . βέλεμνα, 'dread weapon of some Fury or Spirit of Death' (A. Lang); cf. Musaeus 308 of Hero's lamp, Μοιράων ἀνέφαινε καὶ οὐκέτι δαλὸν Ἑρώτων. Hercules received his arrows as a gift from Apollo, his sword from Hermes, his breastplate from Hephaestus.

18. τὸ δ' οὐδ' ὄναρ, 'such a thing as has come on none other even in his dreams.'

23. κατ' αὐτοὺς, 'near them'; *Iliad* xvii. 732 ἀλλ' ὅτε δὴ ῥ' Αἴαντε μεταστρεφθέντε κατ' αὐτοὺς σταίησαν.

25. ἦ ῥα: MSS. ἦ γάρ οἱ: cf. xv. 112, note, but probably in all places where γάρ precedes οἱ and a short syllable is required we should read ῥα. Cf. *Iliad* ii. 665; xi. 339; xxiii. 865; xxiv. 72.

27. αἰνοτόκεια, 'most miserable of mothers'; cf. xxiv. 73, note.

28. πολλὸν . . . δόμον, 'the wide halls,' 'ampla domus'; cf. xxii. 156 πολλή τοι Σπάρτη; *Erig.* ix. 3 πολλὰς πατρίδος.

30^a. Some such line as that supplied by Hermann seems necessary. Without it Ἀρτεμι, κ.τ.λ., becomes quite a pointless address to the goddess; with it Megara expresses a double wish either that she had been slain by Heracles or had died at the hands of Artemis. This accords well with what follows, 31-35.

35. ὅθι: *sc.* 'in Thebes.'

36. οἱ μὲν: *sc.* τοκῆες.

44. πέτρης . . . σιδήρου: cf. *Idyll* x. 7; xiii. 5.

45. λείβεται: cf. v. 28, note, and for the expression, *Iliad* ix. 14:

ἴστατο δακρυχέων ὥς τε κρήνη μελάνυδρος,
ἦτε κατ' αἰγίλιπος πέτρης δνοφερὸν χέει ὕδωρ.

Psalm xxii. 15 'I am poured out like water; all my bones are out of joint.'

46. ἡμαθ' ὀπόσσα, 'every day'; cf. 'quotquot eunt dies'; 'quot annis,' &c.: but ἡματα is *nominative* not *accusative*, ἐστί being supplied: see *Odyss.* viii. 214 πάντα γὰρ οὐ κακὸς εἰμι, μετ' ἀνδράσιν ὅσσοι ἄεθλοι.

56. μήλων: cf. xiv. 38.

62. δαιμονίη παίδων: cf. *Odyss.* xiv. 443 δαιμόνιε ξείνων. The sense here is rather 'poor child'—in pity—than 'noble child.' The latter meaning is always employed somewhat formally; cf. xxii. 62.

65. τὸ δεύτατον αἰεὶ . . . , 'continually to the last day of our lives.'

66 *sqq.* 'In love with sorrow would he be who would count them'; namely the sorrows οἷς ἐχόμεθα. The *vulgata lectio* here yields no sense at all, nor has any emendation of single words proved at all satisfactory (ἀριθμήσειν ἐν . . . θαρσοίῃ, Hermann, Ahrens, Meineke, which is beyond the understanding of any but themselves). I conjecture the missing hemistichs to be something like ἀριθμήσειεν ἃ περ θεὸς ἄμμιν ἔθηκε ἀλγέα: τίς δέ κεν

εἴποι εἶφ' . . . , 'Who could count the sorrows God has laid upon us? And who would bid us have courage in this our woe? Not such is the destiny laid upon us' (i.e. not such as to be able, *θαρρεῖν*).

77. μηδέν, κ.τ.λ. : dependent on ἴστω, 'that I love thee no less than if . . .'

78. ἦ εἰ : for the synizesis cf. xi. 81.

81. τῶ, 'therefore.'

85. ἦπατ' = ἦπατι : the 'ι' of the dative is occasionally elided in Epic Greek : *Iliad* v. 5 ἀστέρ' ὀπωρινῶ ἐναλίγκιον.

93. ἔρδοι : cf. x. 45, note. The kind of personification whereby the vision is said to do the hurt (ἔρδοι) is curious, but such confusions between a premonition and a cause are not hard to parallel in popular lore.

96. δεδεγμένος, 'having received the task.' It is noticeable how much stronger and vivid the verse becomes from this point to the end. The weaker strain of the opening of the poem nowhere gives the impression of easy workmanship. Possibly this is an evidence of early date, but there is no real evidence.

114. οὐκ ἐθέλοντα : a touch of quite Homeric simplicity !

124. μάντις, 'and may my foreboding prophesy ill to him, and may God bring nought to pass besides.'

THE DIALECT OF THEOCRITUS



In idylls i.-xi., xiii.-xviii., xxiv. xxvi, and in the epigrams, Theocritus uses the Doric dialect. On xii. see *ad loc.* In xxii., xxv., and Megara, he follows Homeric usage. The dialect for the spurious poems is a less correct Doric : that of xxviii., xxix., xxx. is Aeolic (*vid.* preface to xxviii.).

The following sections will deal with the Doric as used in the above-named poems.

In the first place we must note that the dialect is nowhere pure Doric¹; Epic and Aeolic forms are intermixed, and local peculiarities are brought together, so that even the Doric is not a Doric of a single district.

Probably in Cos, where we have seen that Theocritus passed his youth, Aeolic forms might be heard; but the fact remains that Theocritus' dialect is a literary rather than a spoken form of speech.

1. Declensions.

(a) *First declension.* Nouns in -a, -η, -ης.

η always becomes ā in terminations.

Thus:	Nom.	Acc.	Gen.	Dat.
	φωνά	ῥλαν	ἀοιδᾶς	κινύζᾳ.
	Σιμυχίδας	Ἀίδαν	Λαμπριάδα	Εὐμάρα.

Plural nominative -αι, accusative -ᾶς (v. 103), and so in adjectives αὐτᾶς (v. 33), καλᾶς (vii. 86).

The dative plural is properly -αῖς (i. 2), but the Homeric -αῖσι or -ησι are often used.

Genitive plural -ᾶν (i. 12).

Homeric is genitive singular. -αο from nominative -ης (i. 126).

(b) *Second declension.* Genitive singular -ω for -ου (ii. 95), &c.

Homeric -οιο (ii. 134), &c.

Accusative plural usually -ως (i. 121). Sometimes -ος (i. 90).

Dative plural -οις. Homeric -οῖσι (iv. 7), &c.

¹ The chief authority for the Doric dialect remains Ahrens' great work *De linguae graecae dialectis*, Göttingen, 1839, to which should be added Morsbach, *De dialecto Theocritea*, Bonn, 1874, and Curtius, *Studien*, x. 1. There is an excellent summary of the Theocritean usages in the Fritzsche-Hiller edition (Leipzig, 1881); cf. Legrand, *Étude*, p. 234 *sqq.* A useful collection of Doric inscriptions is published by Drs. Collitz and Bechtel, Göttingen, 1898 (Band 3, 2te Hälfte, ed. R. Meister).

(c) *Third declension.*

(i) Type γένος. Genitive singular θέρεος (ii. 58). χείλεος (vii. 20). Nominative plural χείλη (i. 29), and τήθεα (ii. 79).

(ii) In other types the chief variation is in dative plural; -σσι or -σι are both used. The latter only is true Doric (vii. 17, vii. 153, viii. 43).

So we have πορθμῆα (xvii. 49), Πηλῆι (xvii. 56), but in pastorals only -ει (i. 58), ἀριστέες (xviii. 17), ἀριστῆες (xiii. 17).

(d) *Adjectives in -vs.*

These appear both in the Ionic form in feminine ἀδέα (i. 65), and Doric ἀδεῖα (i. 95)

2. Pronouns.

The Doric forms are: ἐγών, μεν (μουν), ἐμίν (ἐμοί). ἄμμες (ἡμέις), ἄμμε (ἡμᾶς), are Aeolic.

2nd person τύ (σύ), τύ or τέ (σε), τευ or τεῦς (σου, σοῦ), τιν or τοι (dative).

Here, as elsewhere, Doric shows the older form, retaining the original τ (Lat. *tu*, &c.). A rare form, τεοῦς (genitive singular), appears (xviii. 41; xi. 25).

3. Verbs.

(a) In -ω.

2nd person singular present indicative -ες for -εις occasionally (i. 3). 1st plural -ες for -εν (i. 16) δεδοίκαμες, &c. 3rd plural -οντι for -ουσι, the older form appearing (Lat. *-ant*, &c.) (i. 38) μοχθίζοντι. So in contracted verbs φιλεῦντι = φιλέοντι = φιλέουσι (v. 80, &c.): subjunctive, -ωντι (viii. 70); infinitive, -εν for -ειν occasionally (i. 14) σπρίσδεν.

Participle: -οισα for -ουσα (Aeolic rather than Doric) constantly (ii. 137 λιποῖσαν). In verbs in -εω, -εῦσα for -οῦσα (v. 56).

In the future verbs in -ζω make -ξῶ instead of -σω: in all verbs the future is contracted -ῶ for -ω (viii. 86 δωσῶ; vii. 71 αὐλησεῦντι; v. 142 καχαξῶ).

Similarly in aorist: ἐξήταξα (xiv. 28) = ἐξήτασα; cf. ἐλυγίχθης (i. 98).

A new present is formed from the perfect stem in many words. δεδοίκω (xv. 58), *vid.* note on i. 63.

Many verbs pass from the -αω conjugation into the -εω, ποθορεῦσα (iii. 18), &c., and many, ordinarily conjugated in -ω, appear in the -μι form (these are strictly Aeolisms): cf. i. 36 note, vi. 8, and preface to idyll 28. (νικέω, Herondas, i. 51.)

(b) In -μι:

3rd singular present has -τι for -σι (cf. τύ for σύ and -οντι for -ουσι). φατί (i. 51), ὑφίητι (iv. 4).

3rd plural, -αντι, -εντι, -οντι for -ασι, &c. ἴσαντι (xv. 64) = ἴσασι.

In vi. 8 ποθόρησθα shows the Aeolic addition of -θα to the termination: cf. xxix. 4.

εἰμί shows the following peculiarities:—2nd singular present, ἐσσί; 1st plural present indicative, εἰμές (ii. 5); 3rd plural, ἐντί; imperfect, ἦς for ἦν, ἦμες for ἦμεν; infinitive, εἶμεν, ἦμεν (an older form), ii. 116; participle, ἐών (ὦν once in idylls viii. and ix.), ἐοῖσα or εὔσα (v. 26), ἐόντα or εὔντα (ii. 3, Herondas v. 16); future, ἐσσεῖται.

4. Form of Words in general.

In stems of words α appears for η in many cases, but by no means universally. ποιμήν, not ποιμάν; ἀπεχθής, not ἀπεχθάς, &c.

τ appears for Attic σ in εἵκατι (εἴκοσι). ποτί (πρός), πλατίον = πλησίον (v. 28).

οι for ου in Μοῖσα (Aeolic).

α for ε in ἔτραχον (ἔτρεχον): γα = γε, and others.

κ for τ in ὄκα, πόκα (πότε).

The chief peculiarities in contraction are:—

ā for ου (= ao) in genitive 1st declension.

ā = ao; πεινᾶντι = πεινῶντι (but γελᾶντι = γελάουσι, i. 90, is from γέλημι: cf. i. 38).

ā = ω; ἐπάξα = ἐπήξω.

η for Attic ā in verbs in -αω; ὄρη, vii. 50. So ἐσορῆς, i. 90.

ω for ου in νῶν, xi. 74.

ευ for ου in φιλεῦσα, χεῖλες, ὠθεῖνται, ἔρρευν.

Note the following individual forms:—

κᾱ = κεν = ἄν; τηνεῖ = ἐκεῖ; τῆνος = ἐκεῖνος; ὦς = ἔνθα; ᾱς = ἔως; πρᾱν or πρόαν = πρόην; τουτεῖ = τηνεῖ (v. 45); ᾱμᾱ = ὁμοῦ (xi. 39); αἰ for εἰ; ποτί (πότ) for πρόσ.

5. The accent varies from the Attic in οὔτως, ἀλλᾱ. According to the grammarians the Dorians sounded παῖδας as παῖδας. And similarly γυνάικας, αἶγας, φώτας (see R. Meister, *Bemerkungen zur griech. Accentuation*). It would hardly be a right course to foist these into our text of Theocritus.

INDEX



Accusative : *vid.* Case.

Adjectives :

1. *δρυινὸν* πῦρ, ix. 19, note ; *διγλήνους* ὥπας, *Erig.* vi. 2.
2. of place and time : *δωδεκαταῖος*, ii. 4 ; *χρόνιος*, xiv. 2 ; *σκυφαῖος*, xvi. 93 ; *προδείελος*, xxv. 223 ; *διαπόντιος*, xiv. 55 ; *ὑπερούριον*, xxiv. 95 ; *ὑποκάρδιον* (= ὑπὸ τῇ καρδίᾳ), xi. 15.
3. In accusative neuter, to denote *time* : *μεσονύκτιον*, xiii. 69 ; *δειλινόν*, xxi. 39 (*Arist. Eccles.* 377) ; *ποθέσπερα*, viii. 16.
With article : i. 13, &c.
4. For adverb of manner, or quality : *πολὺς ἐπέκειτο*, xxii. 90 ; *πρόφρων*, xxv. 3, i. 60 ; *ἄδεια γελάοισα*, i. 95 ; *ὅλος*, iii. 33 ; *pās*, ii. 40.
See also ii. 72, ἄ μεγαλοῖτος ; ii. 6, ἀνάρσιος.
5. Formed from proper names = genitive of that name, *βίη* Ἡρακληείη, xxv. 154, xxii. 31 (*Iliad*, xiii. 67).
6. Neuter with preposition (*ἐν*, *ἐξ*) used as predicate : *ἐν ἐτοίμῳ*, xxii. 61, 212 ; *ἐξ ἴσῳ*, v. 25.
7. Neuter singular with article : *τὸ καλόν*, iii. 3 = adverb of quality.
8. Neuter for masculine : *ἄκρα Πελασγοί*, xv. 142, note, xx. 31 ; *τὰ πρᾶτα*, x. 29 ; *Λύκος νῦν πάντα* (is everything), xiv. 47 ; *ἄλλο τι τερπνόν*, ii. 158 ; *εἰ τί περ ἐσθλόν*, vii. 4, *Erig.* xvii. 4.
9. Accusative neuter singular or plural, for adverb (= cognate accusative) : i. 96, vi. 9, ii. 100, v. 44, i. 46, *χλωρὰ θεούσα*, xxv. 158, note.
10. Neuter used in oblique cases : *πάντεσσι καλοῖς*, xv. 111 ; *δι' ἀμοιβαίων*, viii. 61 ; *ἐπὶ ξηροῖς*, i. 51, note.
11. Used substantivally (not generic) : *τὰν αὐλείαν*, xv. 43 ; *οἰναρέοισι* (vine leaves), vii. 134 ; *ἀμφοτέροισι* (*ποσίν*), x. 35 ; *ἀμφοτέροις* (*χερσί*), vii. 157 ; *πολὺν τιν' ἔπινες*, xviii. 11 ; *τυρόεντα*, i. 58 ; *θηλυτέρη*, xvii. 35 (adjective in Homer, substantive in Alex.) ; *εἰλιπόδεσσι*, xxv. 131 ; *κενεὰν ἀπομάττειν*, xv. 95 ; *τὸν ἕνα τὸν γλυκύν*, vi. 22 (*sc.* ὀφθαλμόν) ; *ἀκράτῳ*, ii. 152 ; *βίβλινον*, xiv. 15 ; *ἕνα κάθευδε* (*lect. dub.*), xx. 39 ; *πυρρά* (*θρίξ*), xv. 130 (*πολιή*, Callim. xi. 14) ; *τὸ κάταντες*, i. 13 ; *ἡ θήλεια*, xv. 145 ; *ἀγροτέροις*, viii. 58 ; *μηκάδες*, i. 87.

12. Comparatives: ἐπὶ τὸ πλεόν, i. 20; ἐπὶ πλέον, iii. 47; φέρε θάσσον, xv. 29 (*Odyss.* xx. 154); ὁ γεραίτερος εἴκατι παίδων, xv. 139; ὅτι θάσσον, xxiv. 48, note.

ἐκαστατέρω vel ἐκαστοτέρω, *fals. lect.*, xv. 7.

13. Superlatives: πρᾶτιστος, i. 77; μονώτατος, xv. 137; δεύτατος, Megara, 65.

Equivalents, οἶος ἄριστος, xiv. 60; ὅσον σθένος, i. 42; ὅτι μάλιστα, x. 43; ᾗ τάχος, xiv. 68; ὡς τάχος, ii. 36.

See further Predicate.

Adverbs:

1. With article to form attribute: τὸν Λιβύαθε, i. 24 (τὸν αὐτίκα πότμον, Callim. iv. 88).
2. Without article: Ἀργοθεν ἄνδρες, xxiv. 111; ἔαρ ἐξαπίνas, ix. 34 (ἡπειρόθεν ἀνὴρ, Aratus, 1094).
Equivalents: ἐξ ἐλέφαντος αἰετοί, xv. 123.
3. As predicate: νυκτὸς ἄωρί που, xxiv. 38.

Alliteration: κ. vii. 109, 110; τ. i. 56; σ. i. 1-3. Vowel, α. viii. 55; xi. 43. Interwoven, κ. μ. viii. 83; δ. τ. viii. 86; π. κ. ix. 18.

Aorist:

1. Action now past (English would use perfect): i. 98; ii. 7; iv. 6, &c.
2. Momentary action: i. 20; xii. 25; xxix. 16 (English would use present). See notes on i. 20; xii. 25.
3. Action habitually recurring—gnomic: xiii. 50; ii. 137.
4. Aorist indicative in wish: vii. 86; x. 36; cf. iv. 49. In final clause, iv. 49.
5. Aorist infinitive after verbs of promising, &c.: xxi. 59 (*Odyss.* ii. 373). After φημί, φῆς μοι πάντα δόμεν, xxvii. 60.
6. φίλος ἐπλεο (art dear), vii. 95; vii. 60; xv. 100.
ἀπαξ λεγόμενα, see Vocabulary.

Apposition: τοὶ τῷ Λαμπριάδα, τοὶ δαμόται, iv. 21; τὸ ποταφὸν τὸ Λακίνιον, iv. 33; ἄνδρες . . . ἄλλοθεν ἄλλος, i. 34; δὺ ἁλῶπекes ἃ μὲν . . . ἃ δέ, i. 48.

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Archilochian verse: *Epig.* 20, 21.

Article:

1. = *Demonstrative pronoun*: without substantive.

(a) *Without particle added*: i. 29; xxv. 129; vii. 103.

(b) *With particle*: αὐτὰρ ὁ, xxv. 232; αὐτὰρ ὁ γε, i. 52; ὁ γάρ, xvii. 4; ὁ μὲν, i. 138, &c.; ὁ δέ, ii. 102, &c.

2. *Deictic* :

- (a) *Standing at head of clause* : substantive follows at some distance, i. 30 ; vii. 7 ; vii. 80 ; xiii. 17 ; vii. 136, &c.
- (b) *Attributes precede the substantive* as ἡ βομβεῦσα μέλισσα, iii. 13 ; v. 36.
3. *Repeated with each of two attributes, preceding substantive.*
- (a) *With asyndeton*, xiii. 5 (cf. Thucyd. i. 126 ; Plato, *Crat.* 398 b).
- (b) *With conjunction*, ii. 146, note.
4. *On* τὸ ποταῶν τὸ Λακίνιον, iv. 33 ; τοὶ τῷ Λαμπριάδα, τοὶ δαμύται, iv. 21 ; ροικὸν τὸ λαγαβόλον, iv. 49, see notes *ad loc.*
5. *With predicative noun* : viii. 86 ; xxi. 14.
6. *With ποῖος* : v. 5 ; v. 8.
7. ἵππον καὶ τὸν ψυχρὸν ὄφιν, xv. 58 ; ὁμαλὸς δέ τις ὁ στρατιώτας, xiv. 56 ; iii. 19 ; ἐγὼ δέ οἱ ἅ ταχυπειθής, ii. 138 ; iii. 24 ; τὰ πρὸς πλόον, xxii. 22 ; τὰ πρόαν, xv. 15 ; τὸν τὸ πιεῖν ἐγχεῖντα, *fals. lect.*, x. 53 ; τὸν ἡδιστον θεῶν, *Erig.* xii. 2 ; τὸ καρτερόν, i. 41 ; τὸ κάλον, iii. 3 ; τὸν ὀδίταν (*notus ille viator*), vii. 12.

Attraction :

1. *Of mood to mood* : vii. 127, note ; vi. 24.
2. *Relative* : (τυτθὸν ὅσον, i. 45, note) ; ἀντὶ τήνων ὧν ἔθρεψε, *Erig.* xx. 3 ; ὧν ἴδες ὧν εἴπαις κεν, xv. 25 (?).
3. *Of gender in pronouns* : ἡ δίκη, xxv. 33 ; οὗτος ὁ πολυτός, xxi. 14.
4. *Of Case, see Vocative.*

Augment omitted : i. 100 ; ii. 71, 83 ; vi. 44 ; vii. 80, &c. For such combinations as δαῖτα πίνοντο, xiii. 32 ; ἀλλήλους δὲ φίλησαν, xii. 15. C. Hartung would read δαῖτ' ἐπίνοντο, δ' ἐφίλησαν, κ.τ.λ. (against authority of MSS.).

Caesura : trochaic in fourth foot, xviii. 15, note.

CASES.

1. *Nominative*, θᾶσαι φίλος, i. 149.
With article for vocative (plural), i. 151 (*Arist. Acharn.* 601) ; singular, iv. 45-46.
2. *Vocative* : with οὗτος, v. 76.
By attraction, xvii. 66 ὄλβιε κοῦρε γένοιο, xviii. 10.
3. *Accusative.*
- (a) *Cognate* : (i) Substantive alone, v. 124 ; xxv. 137 ; xxv. 15. (ii) Substantive and adjective, ii. 134 ; iii. 49. (iii) Adjective alone : see *Adjectives*, (7), (9), and under *Pronouns*, ταῦτα.
- (b) *In apposition to sentence*, viii. 74 ; xxv. 274 ; xxiii. 40 ; xxv. 69 (ἀμφοτέρων).
- (c) *Accusative of extent* : (i) of space over which, xiii. 66 ἀλάμενος οὔρεα ; elsewhere Theocritus uses a preposition. (ii) of goal of motion, i. 140 ; xxv. 258 ; xv. 122 ; xiii. 29. (iii) Time, i. 15 ; xxx. 2 ; xiii. 29 ; vii. 85. (iv) Measure of amount, i. 24 ; i. 45.

(d) *Of respect*: xxiii. 2 τὰν μορφὰν ἀγαθῶ; vii. 13 οὔνομα μὲν Λυκίδαν.

(e) *Direct object*: two accusatives, xxiv. 105 γράμματα τὸν παῖδα ἐξεδίδαξεν.

4. Genitive.

(a) *Partitive*: (i) after adjective of quantity, ii. 45; iii. 47 ἐπὶ πλεόν λύσσας; i. 20. (ii) as predicate, μακάρων ἀμιθρεῖται, xiii. 72. (iii) after adverb of time, αὐτίκα νυκτός, ii. 119; xi. 40; xxiv. 38. (iv) after verbs, ii. 152; xxv. 105; x. 6. (v) after adverb of place, ἐπὶ δεξιὰ χειρός, xxv. 18. (vi) φίλ' ἀνδρῶν, xxiv. 40; μούνος προτέρων, xvii. 121.

(b) *Possessive*: (i) τὰ Λύκωνος, ii. 76. (ii) With noun omitted, ἐν ὀλβίῳ, xv. 24. (iii) as object, κόρας μέλος, x. 22; ii. 151.

(c) *Time*: viii. 78; xi. 37; xxiv. 39.

(d) *Price*: xv. 35, 36.

(e) *Comparison*: xii. 5; xi. 49 τῶνδε θάλασσαν ἐλέσθαι; of exchange, xii. 37 (*e coni.*).

(f) *Material, &c.*: iii. 22; v. 53; xxviii. 8.

(g) *Cause*: xxv. 200 ἱρῶν μηνίσαντα.

(h) *After certain verbs*: ὄσσω, i. 28; ἔχομαι, vii. 20; λανθάνομαι, ii. 46; κνίζομαι, iv. 59; ἐδράξατο κέραος (by the horn), xxv. 145; v. 133; ὄχλῳ ἐσώθην (from the crowd), xv. 5.

(i) *Genitive absolute, without subject expressed*: ix. 20; xvii. 10. Following after a dative: vii. 25; xxv. 67.

(k) *Exclamation*: iv. 40; xxx. 1.

5. *Dative*: (i) Possessive, v. 104, &c. (ii) loosely used, dative of person concerned, i. 43 ὦδ' οἱ φῶδήκωντι ἴνες; xiii. 57; xxiv. 19; vii. 20; xxv. 2, &c. (iii) of indirect object after nouns, xxviii. 2 δῶρον γύναιειν. (iv) manner, vii. 20; (v) Time, xii. 30 εἶαρι πρᾶτω; xxv. 56 ἡμασι πολλοῖς; xv. 1 χρόνῳ; with participle added, xvii. 127; (vi) Instrument, means, manner, xxv. 91; xiii. 54; xxv. 119; (vii) Comitative, αὐτοῖς ναύτησι, xxii. 18. (viii) locative, ii. 121; iii. 16; vii. 16.

6. *Obsolete case-endings*: (i) -θεν, xxii. 11; xxv. 180; i. 24; vii. 80; iii. 10. (ii) -φι, xxv. 138; xxv. 207; Megara 78. (iii) -δε, xvi. 61; xvii. 100; xxv. 136.

Comparison: brachylogical, ii. 15; v. 52.

Comparative clauses, fullness of expression in: *Introd.* p. 43.

Ellipse of verb in main clause, v. 38.

Ellipse of ὡς in short comparisons, xiv. 51; xiii. 24 (*e coni.*). μᾶλλον omitted before ἦ, ix. 20, note.

The clause ὡς ἴδον ὡς ἐμάνην, ii. 82, not comparative, note *ad loc.*

Consecutive clauses:

With ὅσον, xxx. 6; ὥστε follows δοκεῖ, xiv. 58; ὥστε introduces a new sentence ('and so'), xiv. 65.

Infinitive alone, v. 10 οὐδὲ γὰρ τῷ δεσπότη ἧς τι ἐνεύδειν: *vide Infinitive.*

Crisis : ὠγαθέ, i. 78 ; ὠπόλοι, i. 80 ; κῆξ, i. 136 ; χῶ, i. 40 ; τῶνβούλοι, ii. 66 ; τῶστί, iv. 16 ; ὠριφος, v. 24 ; ὠπόλλων, v. 82 ; κῆμέ, v. 90 (not κάμέ) ; ὠρχαίος, xi. 8 ; χῶτι, xiv. 52 ; ὠρατος, vii. 98.

Double crisis : καὶ ὁ ἐκ, i. 72 ; καὶ ὁ Ἀδωνις, i. 109 ; καὶ ὁ ἐμός, xv. 18 ; καὶ ὁ ἀνὴρ, xv. 148.

Declension :

εἶαρι, xii. 30 ; xiii. 26, &c., very common in Alex. writers, not earlier.

ἰχθύα, xxi. 45 (διζύα, ἰξύα, νηδύα, Quint. Smyrn. ; ὀφρύα, Oppian.) ; ἰχθύν, xxi. 49.

Dual : for plural in participle, xxv. 72, note.

Dual subject with plural verb, xxi. 47.

Dual verb with augment, xxv. 154.

Diminutives : vide Vocabulary.

Ellipse : (i) vide supra Comparative clauses. (ii) Verb omitted in short relative clauses, i. 12 ; xvi. 75, &c. (iii) Verb omitted in noun clauses, xxv. 64 ; xii. 37 (e coni.) ; xiv. 19. (iv) In direct statements or questions, v. 149 ; xv. 60, &c. ; v. 3 οὐκ ἀπὸ τᾶς κράνας ; iv. 46. (5) Infinitive omitted, xv. 147 ὥρα εἰς οἶκον, xiv. 11, note.

Future Indicative : (i) with ὅπως as command, i. 112. (ii) οὐ μή, i. 152. (iii) with μή as prohibition, v. 109, note. (iv) In relative sentence—final, xxviii. 6. (v) for optative and ἄν, xv. 79 ; Herondas, iv. 28, 33 ; v. 56 ; vi. 59.

Gender : χίμαρος, f. i. 6 ; κλισμῶ, f. xv. 85 ; σκιάδες βρίθοντες fals. lect., xv. 119.

Masculine plural used by woman of herself, ii. 5 ; ἄεθλος = ἄεθλον, viii. 13 ; ἀδέα, f. accusative, xx. 8 ; τὸ ἄμισυ τᾶς ζῶτας, xxix. 5 (cf. Odys. xvii. 322).

Hiatus :

1. In bucolic caesura, i. 67 ; ii. 54 (Odys. iii. 435, iv. 831, &c. ; Monro, Hom. Gram. 382).

2. In weak caesura, vii. 8 ; xiii. 24 ; xxii. 116 (Odys. ix. 286 ; xv. 291, &c.).

3. In arsis of first foot, xxv. 173 ; xvii. 38. Of second foot, ii. 152 ; ii. 51. Of third foot, iii. 42. Of fourth foot, xviii. 58 ; xxv. 274. Of fifth foot, xvii. 79 ; ii. 46 ; x. 28.

4. In thesis : (i) long syllable retained, xxv. 275. (ii) short syllable unelided, xv. 149 ; xv. 32 ; and cf. supra (1).

ὄτι not elided, xi. 54, note ; τι, v. 10 ; i. 88 ; iii. 24.

5. Long vowel shortened but not elided, i. 2, 8, 17, 26, 29, 31, 33, 35, &c.

Elision of μοι, iv. 58 ; vii. 19 ; μένναμαι, v. 118 ; αἰθεταί, vii. 102 ; αἰθι, xi. 22 ; ἥπατι, Megara 85.

Infinitive:

1. In commands, x. 48 (with accusative); xxiv. 95 (with nominative); v. 121; xxiv. 72 (joined with imperative); xiv. 1.
2. Epexegetic: ἔθηκεν . . . ἦμεν, ii. 41; πειὼν ἐγχεῖντα, x. 53; xxviii. 19; xi. 49.

After verb of motion, viii. 28.

3. Dependent on noun, xv. 26 ὥρα ἔρπειν.
4. Dependent on adjectives, viii. 4; xi. 4; xxii. 2; xvii. 13.
5. Direct object of verb, i. 97; xxiv. 26 φευγέμεν ὁρμαίνων; xxv. 253 μαιμώνων; xvi. 15 σπεύδοντι; xii. 31 ἐριδμαίνοντι. These last four are not found with infinitive earlier than Theocritus.

If' clauses: εἰ with future indicative (modal), iv. 48; v. 147.

εἰ with optative (general), xiii. 10.

ἦν with subjunctive, followed by aorist indicative (general), xii. 25.

Indicative without ἄν in main clause, ii. 124; xvi. 44; ii. 127.

εἰ κεν with indicative, ii. 124, note. εἰ with optative of end in view (if haply), xxv. 215; cf. xv. 70, note, εἴτε γένοιο εὐδαίμων.

Protasis given by optative of wish, x. 32. By imperative, v. 44; xi. 42. Apodosis: optative of wish, v. 20; v. 150.

Middle voice: v. 117; xxii. 185; xvii. 129; iii. 26; i. 92; i. 78 (ἔρασμαι); xxvi. 3, *vide* Legrand, *Étude*, p. 299.

Noun—used for adjective: γέρων, vii. 17; ἄβαι, v. 109; τρύχνος, x. 37; αἰοιδά (subject of song), xii. 11; κακὰ παίγνια, xv. 50 (of persons).

Noun clauses:

1. Statements: present infinitive for future, ii. 153 (? *see* note). Primary construction kept after past tense, iii. 32; ii. 149. Optative not used (*see* i. 81, note); δηλὸν ὅτε, xi. 79.
2. Verbs of perception, &c., μέμνημαι ὅκε, v. 116.
3. Verbs of joying, grieving, &c., ἀσχαλὼν ὅ, xxv. 236; θαῦμα ὅτι, xv. 2; ὥμοι ὅτε, xi. 54; χαίρων ὁδοῦνεκεν, xxv. 76; ἄχθομαι εἰ, v. 35.
4. Verbs of fearing, &c., μὴ . . . δώσει, xxvii. 21; xxx. 14 φρονέειν μὴ οὐ πέλη.
5. Verbs of striving, φράζεο μὴ ὁρούση, vi. 13; iii. 5. Theocritus does not use the future indicative in this construction.
6. Dependent questions, ii. 5 (present indicative), retained after historic tense; i. 81 (optative); τίνος for ὥτινος, xi. 30; ὥς for ὅπως, ii. 84; πνέθονται μὴ, xii. 37.
7. Dependent exclamation, xv. 146 ὀλβία ὅσσα ἴσασι; ii. 9.
8. Dependent questions deliberative: with future, xvii. 10; xvi. 16. Optative, xxii. 84. Subjunctive, xvi. 67.

Number:

1. Singular collective, vii. 66; x. 54; xiv. 17; xxi. 6.
2. Neuter plural, with plural verb, ix. 17; iv. 23, 27; xvii. 78, &c.

3. Singular distributively, vi. 2 τὰν ἀγέλαν, each his flock.
4. *Varia*, τὰν Ἀίδαο πύλαν, ii. 160; θύρας for θύραν, ii. 6.

Optative :

1. In primary sequence, x. 45; xv. 71; xxiv. 100.
2. In questions—τί γεινόμεθα; xv. 51, remoter deliberative; τί βέξαιμι; xxvii. 24, note.
3. In independent statements, xvi. 67 ἐλοίμαν (*velim eligere*); i. 60; viii. 60; xxix. 38; xxii. 74.
4. Potential without ἄν, ii. 34; viii. 91.
5. Concessive, iv. 11, note.
6. In relative sentences: (a) final, Homeric use, xxv. 219. (b) by attraction to preceding optative in consecutive clause, vii. 124, note. (c) due to interrogative in main clause, viii. 13, note.
7. In prospective time clause, xxv. 228 δεδεγμένος ὑπόθ' ἵκοιτο.

Participle: ὥχετο φεύγων, ii. 152; ὥχετ' ἔχων, ii. 7; xxii. 168; iv. 6. κάμνοντι οἰκῶς, i. 41.

Present participle represents imperfect, iii. 32.

Present inaccurately for aorist, xxiv. 94; xvii. 54.

Repeats main verb, ἐξένθοις καὶ ἐξενθοῖσα λάθοιο, xi. 63; ii. 113.

Final, future participle, *Epig.* viii. 2; xxv. 57 (present, xvi. 86, note).

Further defines dative of time, xvii. 127; dative of means, xiii. 29 νότῳ τρίτον ἄμαρ ἀέντι (*see note*).

Particles: ἀλλά γε, v. 24; ἄρα, *ergo*, xiv. 3. With demonstrative: analeptic, xxiv. 13. Continuing narrative, xxiv. 46; xviii. 7. In questions (expressing surprise), i. 66; ὥς ἄρα (quoting), ii. 149; εἰ ἄρα, vii. 105; ἀλλὰ γάρ, v. 29, 44; μηδέ γε, x. 11; δέ τε, i. 74; v. 125; vi. 37; θην, xv. 62; xiv. 43; i. 97; καὶ . . . δέ, i. 90; οὐ μὰν οὐδέ, xxii. 205; μέν with pronoun (with no δέ clause), v. 96; i. 57; περ: εἴ τί περ ἐσθλόν, vii. 4; ii. 34.

Predicate: adjective in, ὁ Κρατίδας λείος ὑπαντῶν, v. 90; ἐσθλὸς ἀκούειν, xvi. 30. Adjective in neuter instead of masculine, τὸν στέφανον λεπτὰ κατατίλαι, iii. 21; στρόμβον πέντε ταμών, ix. 27. Noun with preposition as predicate, γάμος οὗτος ἐν ὄρκῳ, xxii. 148.

Prepositions :

ἀπό: ἀπὸ κροτάφων γηραλέοι, xiv. 69, xxiv. 80, xvi. 49; ἀπὸ σκελέων . . σφάλλοντι, xxiv. 111; ἀπὸ σκοπιᾶς ἐτίναξε, ix. 11; τὸν ἀπὸ γραμμᾶς λίθον, vi. 18; δοχμὸς ἀπὸ προβολῆς, xxii. 120; ἀπὸ σκανᾶς ἀγοράσδων, xv. 16; ἀθανάταν ἀπὸ θνατᾶς, xv. 106.

ἄμφι with genitive = περί, xxv. 195.

ἀνά, of time, only in xx. 45.

ἐκ: ἐκ μεγάλου ὀλίγος, xxii. 112; ὁ ἐκ δρυμοῦ λέων, i. 72; ἐκ θυῶν καταθύσομαι, ii. 10 (agency); ἐκ λευκῷ ἐλέφαντος αἰετοί, xv. 123; ἐξ ἀπάτας κεκροτημένοι, xv. 49; ἀχὴν ἐκ πατέρων, xvi. 33, xvii. 13, xxii. 170; ἐκ πάντων ὑπείροχον, vii. 94.

- εἰς: αἶϋλα φωνέων ἐς βάρβιτον, xvi. 45; ἐς πατέρα . . . δεικνάσκειν, xxiv. 56; ἐς Δία λήγετε, xvii. 1; ἀριθμεῖσθαι ἐς τινα, xvii. 27; εἰς ἄνδρα γενειῶν, xiv. 28; ἐς τέλος, ii. 14; ἐς βόλον ἔλκειν, i. 40. With numbers, ἐς τρίς, ii. 43; ἐς δύο πέλλας, i. 26; ἐς ἁῶ, xviii. 14; εἰς νέωτα, xv. 143; εἰς ὥρας, xv. 74.
- ἐν: ἐν μέσσω at hand, xxi. 17; ἐν ὀφθαλμοῖς ὄραν, iv. 7; ἐν ὄρκῳ, xxii. 148.
- ἐπὶ: ἄμαρ ἐπ' ἄμαρ, xi. 69; ἐπὶ πάγχυ, xvii. 104; ἐφ' ἐσπερίως ἐρίφοις, vii. 53, note; ἐπ' ἀνθρώποις among men, xi. 4.
- κατά: opposite, i. 30; xxiv. 12; κατ' ἄντρον παρκύπτουσα, iii. 6; ἵκετο κατ' ἀγῶνας, xvii. 112; κατ' αὐτοὺς πωτᾶται (near), Megara 23; κατὰ κρατός, vii. 135; χεῖτε κατὰ Θύμβριδος ὕδαρ, i. 118.
- μετά: 'to join,' μετὰ δαῖτα, vii. 24; xxv. 87; 'to fetch,' xiii. 16; with dative, 'close after,' i. 39.
- παρά: πὰρ ποταμόν τετραμμένος, vii. 112; παρ' ἐμὴν κέκριται, vi. 37.
- περί: περὶ πλέγματι γαθεῖ, i. 54; περὶ πάντων excelling all, xxv. 119; elided, xxv. 242.
- πρός (ποτί, πότ): λέγειν πρὸς τινα, xi. 68; ποτ' ἀντολάς (eastward), v. 103; φάρμακον πὸτ τὸν ἔρωτα, xi. 1; ποτ' ἔριν 'in spite,' xv. 10; τὰ πρὸς πλόον, xxii. 22; ποτὶ τῶν Νυμφῶν 'by the Nymphs,' i. 12.
- σύν: 'with the help of,' ii. 28, vii. 12; πῆδησε σὺν ὀρμῇ, xxv. 251.
- ὑπό: ἵαχε ὑπὸ ὑμεναίῳ, xviii. 8, xxv. 14.

Pronouns :

Demonstrative, ταῦτα: ταῦτ' ἄρα λεπτός, xiv. 3, 'that is why,' xv. 8; τοῖος, τόσσον introduce abrupt explanatory clause, xvii. 96, xxiv. 118, ii. 161.

Possessive : εἶς = tuus, x. 2, = suus (plural), xxvii. 26; ὅς = meus, Megara 77.

σφέτερος = suus (singular), xxii. 209, (plural), xiii. 53; = tuus, xxii. 67.

σφωιτέρος = suus (singular), xxv. 55.

ἄλλος = ἕτερος, vi. 46, &c.

ἕτερος = ἄλλος, xxv. 174.

(οὐδεῖς = οὐδέτερος? xxi. 15.)

ὅσον, τυτθὸν ὅσον, i. 45; οὐδ' ὅσον, 'not a jot,' ix. 20; ὅσον = 'just,' xxiv. 195, note.

αὐτός, standing alone, xxiv. 50 (the Master); in dative comitative, xxii. 17; = alone, v. 85, &c.; = only, ii. 89.

τις, 'some one of importance,' xi. 79; so with noun μελκίτας τις, iv. 30; with adjectives, ἀδύ τι τὸ ψιθύρισμα. i. 1, xviii. 11; χιών τις, vii. 76 (a streak of snow).

τὸ τεόν, iii. 27.

Proper name : used by person speaking of himself, i. 103, 135; v. 9; vii. 55; vii. 96. Of person spoken to, i. 105; xiv. 1.

Diminutive form, Ἀμύντιχος, vii. 132.

Relative

Exclamatory οἷος ἔην, xvii. 13 (οἷος and οἷός τε distinguished, ib. note); ὁσσίχον, iv. 55. Optative in relative sentence: see Optative.

ὥς ἴδον ὥς ἐμάνην, ii. 82: see *ad loc.*

ὅστις for ὅς, xv. 98; xiii. 22; vii. 51.

Article for relative, *Erig.* iv. 17 (xxi. 62; xxiii. 58); ταί τε, *dubia lect.*, vii. 59; xiii. 57; xxv. 2; xxii. 55 (see Monro, *Hom. Gram.* 262). The Alexandrians use it more widely than Homer, Callim. i. 87 ἐσπέριος κείνός γε τελεῖ τὰ κεν ἦρι νοήσῃ).

Relative sentence for conditional, x. 25; Megara 67, &c.

Forms, ὅτις, xxii. 54; ἄσσά τε, xxv. 90; ὅσαις τε, vii. 60; ὅς τε, vii. 103; ὅς ῥα, xxv. 139.

Subjunctive :

With μή in independent sentence, μὴ σὺ θάνῃς, 'you might die,' xxi. 67.

Spondee in fifth foot, i. 38, 71, 75, 136; xiii. 20, 42, 43, 44, &c.

(Forms of spondaic ending are (i) — — — preceded by dactyl, xvi. 3. (ii) — — preceded by υ υ — or — υ υ — xvi. 76; xv. 110. (iii) — — — preceded by spondee, xxv. 30; xv. 48. (iv) υ υ — — — xiv. 33; xxiv. 85. (v) miscellaneous, βεῖα πλήσθησαν, xxv. 98; σόφον τοι χρῆμ' ἄνθρωπος, xv. 83; περίσπλαγχνος Λαέρτης, xvi. 56; βίη θ' Ἡρακληείη, xxv. 154.

Verbs : new forms of : see section 3 on dialect, and see especially i. 63; xv. 58; xi. 42; iii. 37; xiv. 34; xiv. 51; i. 36; vi. 8; vii. 40.

Vocabulary :

New words and ἀπαξ λεγόμενα (latter marked with †), †κακοχράσμων, iv. 22; †κνάκων, iii. 5; †αἰολικός, i. 56; †ἀκράστιτος, *e conit.*, see note on i. 51; †σκνιφαῖον, xvi. 93; †καρχαρόδων, xxiv. 87; ἀμοιβαδῖς, xxii. 96; †ἀμνείαν, xxiv. 62; τυννός (also in Callim.); †ἀρρηνές, xxv. 83 (Hesych.); †προδείελος, xxv. 223; (ὑποδείελος, Aratus); ὄλπη (Alex. for ὄλπισ); Ἀπὶς γῆ, xxv. 183 (Ap. Rhod.); †περιγληνώμενος, xxv. 241; μαλός, *Erig.* i. 5 (Hesych.); τημόσδε (Callim., Ap. Rhod.); †δίγληνος, λισσάς, ῥωγάς (Ap. Rhod.); λεπράς (Oppian).

New compounds are formed with frequency but occasion no difficulty, ἀπόκομμα, x. 7; εὐκριθος, vii. 34; †δαλατόμος, xvii. 9; φιλεχθής, v. 137 (Legrand, p. 274).

Diminutives of nouns are frequent, ἀμνίς, v. 3; ἀρβυλίς, vii. 26; χαμηνίς, vii. 133; ὀροδαμνίς, vii. 138; οἷς, i. 9; γερόντιον, iv. 58; σκαφίς, v. 59; τραγίσκος, v. 141; ταλαρίσκος, κ.τ.λ.

4.5.10.3 8.5.1.7 (6.11) 3

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W

General Reading.

Symonds' - on Theocritus in "Studies
of Greek Poets."

Andrew Lang - Translation of Theocritus
Couat's book. Hellenistic or Alexandrian
Period. Chapter on Theocritus.

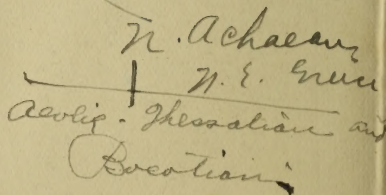
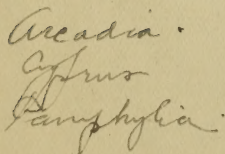
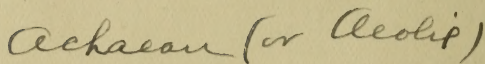
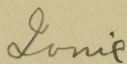
- Bucolicae Graeci - ^{Editions,} Milamovitz.

Fritzsche, Edition of Theocritus
(smaller edition)

Hiller's Revision.

Lexicon.

Rumpel Lexicon Theocriteum.



Characteristics

Ionic. Original long α appears as η in Ionic Greek.

Doric.

1. Contraction of $\alpha + \epsilon = \eta$.
2. τ before ϵ is retained.
3. $\tau\acute{\epsilon}\tau\omicron\pi\epsilon\varsigma$ and $\epsilon\acute{\iota}\kappa\alpha\tau\epsilon$
4. Locative singular ends in $\epsilon\iota$
5. nominative plural of pronouns $\epsilon\sigma\tau\omicron\iota\iota + \tau\alpha\iota$
6. Ending of 1st person plural of verbs active voice, is $\alpha\epsilon\varsigma$.
7. Doric future is very prevalent.
8. The future + 1st consist of verbs which have not appeared to be guttural, ~~but~~ end in Doric as gutturals. $\alpha\pi\rho\acute{\alpha}\varsigma\alpha$, $\xi\omega$, $\xi\eta$.
9. $\pi\rho\omicron\varsigma = \pi\acute{\omicron}\tau\acute{\epsilon}$.



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